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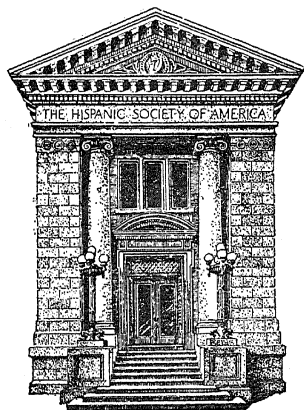
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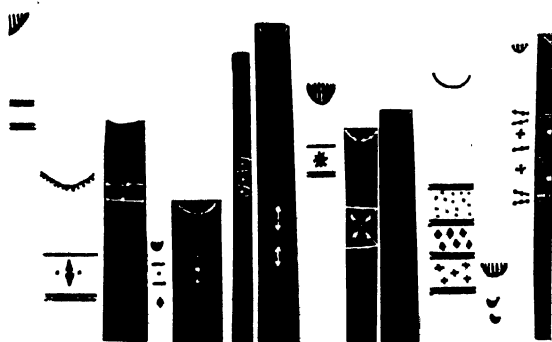
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INTRODUCTION

Delayed beyond its time, the Renaissance made its appearance suddenly in remote and unexpected parts of Spain. No slow currents spread across the land, but in different provinces artists lately returned from Italy introduced the new doctrines. They were not great painters but as pioneers they were extremely important. Of this type were the two men who came from the desert lands of La Mancha, early in the sixteenth century, to astonish their countrymen by painting for Valencia Cathedral works which abolished old traditions. It is said that one of them worked in the studio of Leonardo da Vinci; it seems that this may have been so, for his women wear the mysterious smile of the Milanese Virgins. This was Hernando Yáñez de la Almedina, who with his companion, Hernando de Llanos, combined a realism and vigour, which were the natural heritages from the primitive painters of Spain, with an Italianism which speaks well for years spent in Italy.

Spanish
followers
of the
Renaissance

In Castilla, far removed from these coastal influences, the son of one of the last primitive painters began to work in the new manner. Renowned as a sculptor, as a painter Alonso Berruguete has been overlooked. Few in number and not of special merit, his paintings were factors in introducing the Renaissance to Castilla. Even though he may not have been the young Spaniard of Michael Angelo's letter or the copyist of his cartoon, the *War of Pisa*, there seems great probability that he spent part of his early life in Italy. He ignored the art of harmonizing colours and showed a special preference for cold blue tones.

Luis de Morales is said to have learned his art from Berruguete, but if he was ever his pupil, he far surpassed him, becoming one

of the painters of renown in the new century. Since Morales was isolated almost entirely in the distant province of Extremadura, it is difficult to discover the source of his Leonardesque traditions. He seems to have learned but little from Berruguete and still less from the Valencian painters. If it were not for certain North Italian characteristics, he could be considered with the Flemish-Italian painters of Sevilla who were his contemporaries, for he combined as they did two traditions. Morales appears as a student of Leonardo in his representations of the Holy Family or the Virgin bending above the Child, but not in his many panels of the tragic *Pietà* and the morbid *Dolorosa* which have an angularity and note of intense suffering more in accord with the Flemish school. He has too often been dismissed as a painter of half-length figures. His larger compositions are but little known, and with few exceptions they are still preserved in the province of Extremadura. His grouping is at times stiff and awkward, his style mannered, but his brushwork is as delicate as that of a miniaturist. His palette is composed of clear, cool colours; his shadows are brown, and his flesh tones ivory or bronze. Over all is spread a veil of remoteness, the mysterious charm which Leonardo knew so well how to create.

It would be interesting to know from what part of Spain came Giovanni, known as *lo Spagna*, who was a fellow worker with Raphael. If he had ever left Italy for Spain, his pictures would have been held in esteem by the many followers of the Roman school who were established at Sevilla. The so-called Raphaelites of this Roman school had their origin in the Netherlands.

Early in the sixteenth century at the court of the regent, Margaret of Austria, at Brussels, there resided under her protection her nephew, the future Emperor Charles the Fifth. His youthful portraits were painted by Flemish artists or by such Italianized Flemings as Mabuse and Van Orley, favourite painters of the Regent. These men had returned from Rome to

introduce the new style to the Netherlands, or as Vasari says, "the true method of making scenes full of nudes and poetical inventions". In this way the late Renaissance reached the Low Countries and was carried thence to southern Spain where it appeared in a modified form, for neither the nudes nor the elaborate inventions would have suited the temperament of the Sevillians.

The
school of
Sevilla

The first man to introduce this school to Sevilla was a native of Brussels, Pieter de Kempeneer, or Pedro de Campaña, as he was called in Spain. Like his fellow countrymen he struggled between two traditions. In his representations of the Descent from the Cross there is found the austere beauty of the art of the Netherlands; in his *Presentation in the Temple* the school which he admired at Rome absorbs him and changes his style. His portraits have the grave simplicity associated with the name of another Fleming who came to Spain, Antonio Moro, a favourite of Philip the Second. Although Moro was too young to have been with Campaña when he decorated the triumphal arch at Bologna in honour of the Emperor, it seems probable that they met when they were both in Spain at a later date. Their friendship is established by a portrait which Moro painted of Campaña. Other artists who brought the same traditions to Sevilla were Francisco Frutet and Hernando de Sturmes. One of the best exponents of the Roman school was a native Sevillian, Luis de Vargas, who had spent many years in Italy. His *retablo* of the *Genealogy of Christ*, "*La Gamba*", is in the Cathedral at Sevilla, and his fine *Pietà* is in the Church of *Santa Maria la Blanca*. The *Adoration of the Shepherds* by Vargas is especially characteristic of this school.

As he grew older the artistic preferences of the Emperor turned towards Italy, for he was often in that country and always in a triumphal rôle, riding under innumerable arches while nobles and artists vied for his favour. His coronation at Bologna was

Titian

one of the most magnificent events of the period. Of all the works of art which he saw, none held his attention as did those of Titian. The Emperor chose the great Venetian as his favoured painter, and throughout his lifetime, even during those last days at Yuste, he never changed his allegiance. His son Philip adhered to the doctrine that Titian was a god among painters. It was impossible that the preferences of these two strong-willed sovereigns should fail to have an effect upon the persons about them. Thus were the tendencies of Spanish art in Castilla, and especially at court, firmly established.

Although the Emperor heaped honours upon Titian, the artist remained elusive, busied with many commissions, and Charles the Fifth never succeeded in tempting him to Spain. But it mattered little, as the royal patron and his son, Prince Philip, came often to Italy. In one of the early portraits of the Emperor, he is seen in gala costume with his great dog standing by his side. The portrait of the Empress in rose-colour and gold also dates from this period. Later summoned to Augsburg, Titian painted two portraits of Charles the Fifth, one in armour as he appeared in the Battle of Mülberg, superbly mounted, sweeping forward with pointed lance and waving plume. The other, a striking contrast to this victorious figure, shows him clad in black, seated upon a balcony, alone and melancholy. It was during this second visit to Augsburg that Titian painted the portrait of the future Philip the Second which was sent to Mary Tudor before her marriage. At the command of the Emperor many canvases by Titian went to Spain, such as the *Annunciation*, the gift of Charles to the Empress. Philip, also, purchased such fine examples as the *Calisto*, *Danaë*, and the *Rape of Europa*. In this way the Spanish artists had the advantage of studying Titian in their own land.

The por-
trait
painters

The influence of Titian, evasive and yet ever present, may be felt in the work of the portrait painters. This school may be

said to have begun in the palace of Cardinal Granvelle at Brussels where Moro and the Spanish artist, Alonso Sánchez Coello, dwelt together under the protection of their illustrious patron. They were both destined to become favourites of Philip the Second and to paint the portraits of members of the royal families of Spain and Portugal. Sánchez Coello, appointed Painter to the King, spent most of his time at the court of Philip the Second, but Moro after various visits to Madrid returned to the Netherlands. Both artists were excellent copyists of Titian and reveal in their paintings a fleeting glimpse of something foreign to the Netherlands, a richness of colour, a sensitiveness of touch, which could only have emanated from Venice. While in the works of Moro the stiff outlines, the sturdy honesty, the minute attention to detail characteristic of the Flemish school were especially acceptable to the Spaniards, they absorbed at the same time this flavour of Venice. In their portraits of royalty there is evident a certain heroic quality which is reminiscent of the splendid representations of Titian. Although the sickly Don Carlos is portrayed with all the accuracy of a Holbein, an atmosphere of melancholy grandeur protects him from the ridicule of the multitude. All the illustrious personages of the sixteenth century live again in their canvases: Granvelle, the magnificent patron of the arts, the Duke of Alba in damascened armour, grasping the baton of command, the young Philip and his bride, the stern-visaged Mary Tudor.

Philip the Second, as did his father Charles the Fifth, surrounded himself with artists who could carry out his wishes. From Italy he summoned the portrait painter, Sofonisba Anguissola, who became one of the most interesting figures at court. Of her Spanish portraits only the one of the King remains, probably that in the National Portrait Gallery, London. For the decoration of the Escorial the King demanded artists from many parts of Italy, and such lesser men as Federigo

Zuccaro, Luca Cambiaso, and Romulo Cincinnato eagerly flocked to do his bidding.

Another portrait painter was Juan Pantoja de la Cruz, who, although he followed closely the traditions established by Moro and Sánchez Coello, became especially renowned for his ability to reproduce in his pictures rich textiles and sparkling jewels. Painting during a period in which the extravagance at court knew no bounds, Pantoja may be excused for having been led astray by the magnificence about him, because of the charm and dignity which he gives to the persons who appear in his portraits. Upon the death of the King, Pantoja was appointed painter to Philip the Third.

The last artist of the line which began with Antonio Moro was Bartolomé González whose equestrian portraits in the *Museo del Prado*, Madrid, were retouched by Velázquez. The line was destined to end with the hard and uninteresting portraits of González. Invaluable as historical documents, they seem to lack individuality and cannot be compared with the earlier works of the school.

During the lifetime of Philip the Second the Spanish artists found it expedient while at court to paint in the Venetian manner, and in such a way did Juan Fernández Navarrete, *el Mudo*, add to his native qualities a touch of Venice which gained him approval. Second-rate artists continued to arrive from Italy; the portrait painters monotonously reproduced their excellent and restrained representations of the royal family; and the Escorial slowly neared completion under the direction of its melancholy builder.

El Greco

Into this ordered scene came a new and disturbing element. The genius of El Greco, like a watch fire upon a hilltop, blazed up suddenly in high Toledo. Direct from Italy, from the studio of Titian and the palace of the Farnese, he came to fill the churches of Toledo with the glowing light and colour of Venice.

Nowhere in Italy, except perhaps at Venice, could he have found such a collection of works by his master as those which the Emperor and his son had assembled at Madrid and the Escorial. But El Greco soon ceased to paint in the Venetian manner. Not long after the completion of his large *retablo* for the Church of *Santo Domingo el Antiguo* at Toledo, something occurred to change his vision. Even while endeavouring to paint a *Saint Maurice* for Philip the Second, whose passion for Titian he must have known, he forgets Italy and shows himself in a new light. The result is a marvellous creation, individual in the extreme, but not what the bewildered monarch expected for the Escorial. So ended El Greco's days at court and he returned to Toledo. His mannerisms grew more marked after the completion of his masterpiece, *The Burial of the Count of Orgaz*, more strange his colouring, more fervidly mystic his sentiment, and more original his composition. He never ceased to paint his matchless portraits, strange contrasts to the work of the portrait painters at court. These he left to Spain as a rich heritage which has never been surpassed. His last works, the *Laocoön*, the *Opening of the Fifth Seal*, and his mystic *Prayer in the Garden*, reveal him as a master of lineal rhythm.

El Greco gathered about him a few pupils: his son Jorge Manuel, an architect as well as a painter; his servant, Francisco Preboste, whom he brought from Italy; and Luis Tristán. The latter artist shows in some of his canvases a native sturdiness, not unlike that of the painters of the next century, combined with an occasional flickering light, a twisted fold, that recall his association with El Greco. When he tried to base his work too closely upon that of his master, he failed as he did in the *Trinity* at Sevilla.

Italy, so often the inspiration of Spanish artists, had little to offer in the seventeenth century. The school of Bologna was in ascendancy, and Guido Reni painted sentimental Madonnas, and

The early
seven-
teenth
century

Guercino, realistic martyrdoms. Even Spanish piety could not surpass the sweet religiosity of Sassoferrato and Carlo Dolci. The Sevillians, moved by much the same sentiments which swept Italy, painted innumerable visions, apotheoses, and martyrdoms. Venetian influences lingered on at Sevilla in the work of Juan de Roelas, a painter of uneven talent. His *Martyrdom of Saint Andrew* is worthy of praise because of its rich colouring and the finely silhouetted figures. Also working at Sevilla was Francisco Pacheco, a learned man but a commonplace artist, and Francisco de Herrera, the Elder, whose work has, perhaps, been overrated. It is known that he painted many *bodegones* but hardly enough to justify the number of *genre* paintings attributed to him. His types are often coarse and heavy and his compositions, confused and overcrowded.

Zurbarán Associated with the Sevillian school, yet differing greatly from it, was Francisco de Zurbarán, who came from Extremadura. As a youth he had served his apprenticeship with a painter of wooden images, and his figures resemble sculpture in their stiff attitudes and the heavy folds of their carefully arranged draperies. Zurbarán became a favourite at Sevilla, and the Cathedral and the many churches throughout the city gave him commissions. Although he was named Painter to the King, Philip the Fourth, little is known of his life at court. He was one of the most native of Spanish artists. He never traveled to Italy, and his work is uninfluenced by foreign schools. He is at his best when he paints with realism and simplicity the scenes about him, the white-clad Carthusians gathered at meat, or conversing together in quiet rooms. He is less fortunate when he wishes to introduce a heavenly vision. Justly celebrated is his series of beautiful women, clad in elaborate costumes, who bear the names of saints and carry their attributes. His single figures of monks are his most characteristic contribution to the art of the period. Zurbarán's colour scheme is often very subdued: gray, lavender, mulberry,

black, white, and brown. At other times he uses a less happy combination of bright pink, yellow, and blue. His *chiaroscuro* is always interesting. An *Adoration of the Shepherds* and three other large paintings in the Museum at Grenoble prove that he could at times rival Ribera.

The Valencian school followed its natural trend from Juan de Juanes, the admirer of Raphael, to Francisco de Ribalta who Ribera produced in his native province religious works of dull correctness. He has often been called the teacher of Ribera, but they have so little in common that Ribera must have learned from him only the rudiments of art when as a youth he studied at Valencia. Ribera's life was in direct contrast to that of the provincial Zurbarán. At an early age he left Spain for the brilliant court of the Viceroy at Naples. He was soon influenced by Caravaggio and the Bolognese school. Foremost among his rivals were Domenichino and Guercino, but his Neapolitan contemporaries he far surpassed.

Ribera's work is free from the sentimentality of the period; his martyrdoms, *Pietàs*, and aged saints are depicted with an intense realism which verges on brutality. The monumental prophets which decorate *San Martino* at Naples could hardly be equalled for virile strength. His style is individual, easily recognizable by his definite brush strokes, heavy impasto, and clear-cut outlines. Although he was absorbed in the study of light and shadow and often used sombre colours, in such paintings as the *Martyrdom of Saint Bartholomew* in the Prado, and the *Communion of Apostles* and *Saint Bruno* at Naples, he reveals himself as master of spacious composition and brilliant tonality. Like his great contemporary Velázquez, he excelled in painting ragged philosophers, sturdy shepherds, and peasant Madonnas. These types became traditional in Spain. There is another side to the art of Ribera which has little to do with Spain, for it was only in Italy that he would have painted the *Silenus Intoxicated*,

Marsyas and Apollo, and the *Combat of Women*. It seems probable that he studied the antique, for when he portrays the dead Sebastian or the young Adonis, their bodies have the marble-cold perfection of statues.

Ribera had many followers in Italy, and his pupil, Luca Giordano, spent years in Spain decorating churches and palaces with works which gained him the name of *Luca fa presto*. Among the artists working in Spain at the time of Ribera were Pedro Orrente, the painter of pastoral scenes of the Old Testament, his pupil Esteban March, the painter of battles and beggars, and Juan Bautista del Mayno, who with many other artists decorated the new palace of the Buen Retiro with historical works celebrating the victories of the Spaniards.

In the spring of the year in which Charles, the English heir, came disguised to Madrid in search of the Infanta María, there arrived at the capital from Sevilla the young Velázquez seeking fame. Nor did he have long to wait, for the first portrait which he painted brought him the recognition of Philip the Fourth. Soon after the establishment of Velázquez at court another distinguished visitor arrived, the Flemish artist Peter Paul Rubens. Upon an earlier visit to Spain Rubens had expressed his scorn of the work of the Spanish artists then at court, but conditions had changed, and Velázquez was there to receive him. There seems little doubt of the mutual appreciation which these men had for each other, but the younger artist gives no evidence in his works of having been unduly influenced by the Fleming. Rubens painted an astonishing number of pictures during his brief stay in Spain as well as copied the Titians in the royal collections. His portraits of Isabel de Borbón and Philip the Fourth are especially fine.

Rubens in
Spain

Velázquez

It was probably at the suggestion of Rubens that Velázquez decided to visit Italy. At Venice he copied Tintoretto, at Rome he painted landscapes and other works. The days of his early

bodegones at Sevilla, with their earthy tonalities, reds, browns, and yellows, were soon forgotten. And yet, he was not influenced by Italy to the extent of losing his individuality, as were so many of his compatriots. When upon his return to Spain he painted the *Surrender of Breda*, there was little doubt that a master had appeared whom none could surpass. He was, above all, a faultless draftsman and, in spite of a sober palette, a skillful colourist. Ribera and Zurbarán were famed as realists, but in the art of Velázquez Spanish realism comes into its own. The works of the master are few but of such superb quality that they all deserve careful study. His certain knowledge of his craft led him to obtain his results with apparent ease and simplicity. His masterly portraits of the royal family, the Count-Duke of Olivares, and the court jesters and buffoons are the glory of Spanish art. He has been accused of lack of imagination and originality, and in comparison with El Greco this is a just charge. The skill of Velázquez increased as he grew older, and it was during the last years of his life that he painted the *Spinners* and the *Maids of Honour*. In the perfection of these canvases Spanish art in the seventeenth century reached its highest point.

After the death of Velázquez his followers continued in his traditions to the best of their ability. Among them were such men as the slave of Velázquez, Juan de Pareja, whose best work is the *Calling of Saint Matthew*, and the *genre* painter, Antonio Puga, whose only extant signed work is a *Saint Jerome* in the Bowes Museum. The master's most able pupil was his son-in-law, Juan Bautista Martínez del Mazo. So well did this artist observe the methods used by the master that many of his canvases were attributed to Velázquez, and it is only recently that he has become a distinct artistic personality. At times, pupil and master worked together as in the *View of Zaragoza* and the portrait of Juana de Miranda. Mazo's faithful portraits never succeeded in reaching the high excellence of his master's work. This be-

Followers
of
Velázquez

came very evident when he attempted to group his figures in the *Family of the Artist*, for he obtains a result very different from that of the *Maids of Honour*.

Antonio Pereda y Salgado shared many of the characteristics of these Madrid painters, especially in such works as the *Relief of Genoa by the Marquis of Santa Cruz* completed for the Buen Retiro Palace. Strangely enough he also recalls Valdés Leal, the Sevillian, in colour and technique, and a *Descent from the Cross* which he signed might be from the hand of the Sevillian painter.

The
Sevillians

While at Madrid Velázquez was all-powerful, at Sevilla and Granada his fellow pupil and friend, Alonso Cano, was developing talents as a sculptor and painter. His career was a stormy one; he fought a duel with the artist, Sebastián Llanos y Valdés, and did his best to prevent Zurbarán from practicing his art at Sevilla. Only with Velázquez did he refrain from quarreling, and the two artists traveled together through Castilla la Vieja to purchase pictures which Cano repaired upon their return. The paintings of Cano are best explained by his sculpture. His representations of the Virgin and Child and the Immaculate Conception are much the same whether in wood or on canvas. The rather heavy draperies and the simple grouping of his figures are thus readily understood. The same model with high forehead and large sorrowful eyes might have posed for his painting of *Saint Agnes* at Berlin and his sculptured head of Eve in the Cathedral at Granada. As a colourist Cano leaves much to be desired.

Murillo

The true glory of the school of Sevilla was Bartolomé Esteban Murillo. His career began very humbly, and he painted at first in a hard, dry manner. He accepted large commissions from various convents and monasteries of Sevilla. His paintings acquired more luminous tones, they were well drawn and of a certain naïve charm. The fame of Murillo seems to have

centred in his native city, and he was unwearied in painting for its churches representations of the Virgin and Child, of gracious saints bending above the ragged poor, and that especially Sevillian subject, the Immaculate Conception. The best painters of Sevilla were glad to belong to the Academy of Drawing which he founded. Murillo produced an enormous number of works, all very similar as to subject and monotonous as to colour. Nor is there any relief from the unvaried sentimentality, for he lacks the quiet strength of Zurbarán and the rugged vitality of Ribera. His art has, perhaps, more in common with that of his Italian contemporaries, Sassoferrato and Carlo Dolci, but these men he easily surpasses when he paints such fine works as the *Saint Anthony of Padua* in the Cathedral at Sevilla.

In direct contrast to Murillo was another Sevillian, Juan de Valdés Leal, who has all the verve, originality, and restlessness which Murillo lacks, and yet, he was not an accomplished painter as was Murillo. He made mistakes, many of them, but they were often the result of his effort to reach a certain goal. His strange tonalities were new to Sevilla, for his favourite colours were purple, gray, mauve, yellow, and pink. Valdés Leal was another artist who never worked at court but was content to remain in the south executing *retablos* and pictures for brotherhoods and churches. "The painter of death" he was called and with reason, for his two canvases in the Hospital *de la Caridad*, Sevilla, *The Hieroglyphs of the End of Our Days*, display the terror of death and decay. Valdés Leal did not have as many followers as did Murillo, nor was his influence very noticeable even in Sevilla.

Valdés Leal

Madame d'Aulnoy, writing towards the end of the seventeenth century, complains that there were no good painters at Madrid and that the city was full of Flemish, Italian, and French artists. After the death of Velázquez a new school had sprung up in the capital, which was destined to close with the death of Charles the Second at the end of the century. How famous the painters

Carreño
de Miranda
and the
school of
Madrid

of this school might have become it is difficult to decide because almost all of them failed to reach middle age. They were greatly influenced by Rubens and Van Dyck and used brilliant palettes and a sketchy technique very different from that of the earlier Spanish artists. It would be interesting to know the share of Gaspard de Crayer of Antwerp in forming this school. As a painter to the Archduke Albert and the Archduchess Isabel Clara Eugenia in the Netherlands and later to the Cardinal-Infante Don Fernando, he was known in Spain before he arrived to paint a series of pictures for the Church of *San Francisco* at Burgos. It seems very probable that he visited Madrid, and as he painted excellently in the manner of Rubens, his work must have had an especial appeal to the school of Madrid.

Only one Spanish artist of this period is known to have come in contact with Van Dyck. This was Pedro de Moya, the Sevillian, who, after journeying to Flanders, went to England to study with Van Dyck for a few months before the death of the Flemish artist. Moya, upon his return to Sevilla, is said to have influenced many of his contemporaries.

It was not in the south, however, but at Madrid that this Flemish current was strongest. Here Juan Carreño de Miranda was at work as Court Painter to Charles the Second. He spent most of his life at Madrid. It is not stated that he visited Flanders, but many of his religious works and several of his portraits show that he admired both Rubens and Van Dyck. He was especially occupied in painting his youthful sovereign and the Queen Mother Mariana of Austria. A monstrous dwarf and a portrait of the buffoon Bazán testify to the never-waning popularity of such types. Carreño had mastered fresco painting, and some of his work still remains. He was the teacher of several of the younger artists of the school of Madrid, among them Mateo Cerezo and Juan Martín Cabezalero.

As the new influences take firmer hold, it is strange to see the established types change: all the men become courtiers, the slender, severe women grow opulent and blonde, the children, fat and rosy. The mincing white horses of Van Dyck enter the Spanish canvases. A painting by Rubens seems to have been a great favourite. It is the Holy Family gathered beneath an apple tree with cherubs at play among the branches and a curtain twisted about the tree trunk. The figures are as radiant as the surrounding landscape. Cerezo for his *Marriage of Saint Catherine* and Claudio Coello for his *Virgin and Child with Saint Louis* found in it their inspiration. The few known works of Cabezalero, the other pupil of Carreño, show that he also was aware of the new trend.

A Madrid teacher, equally famous with Carreño de Miranda, was Francisco Rizi who numbered among his pupils Juan Antonio Escalante, Antolínez, and Claudio Coello. Escalante, a typical painter of the school of Madrid, died at an early age and left but few works. He seems to have studied the Venetians but a comparison of his *Prudent Abigail* in the *Museo del Prado* reveals a close relationship with Rubens' *Jacob and Esau*. Antolínez who recalls Van Dyck more than Rubens was a painter of many representations of the Immaculate Conception, the ecstasy of Mary Magdalene, and other religious works. With the paintings of Claudio Coello the school of Madrid comes to an end. His *Holy Eucharist*, which shows Charles the Second, surrounded by his court, kneeling before the Host, is of more interest historically than artistically.

With the accession of the throne of the next sovereign, the French Philip the Fifth, the court was invaded by influences from that country. Jean Ranc and Louis Michel Van Loo came from France to become Court Painters. Their many portraits of the royal family have but little bearing upon the development of Spanish art. In the year in which Philip the Fifth died, a

Goya great artist who was to revolutionize the art of his country was born. This was Francisco José de Goya y Lucientes. Without Goya there would be little to record of the art of the eighteenth and early nineteenth centuries in Spain. Painting in the reign of Charles the Third promised to be dull, although other branches of the arts were cultivated. For his Court Painter, the King summoned Anton Rafael Mengs who worked in a classical manner and painted portraits in the French tradition.

It was Mengs who commissioned Goya to design cartoons for the royal tapestry manufactory, and these cartoons are among the gayest and freshest of Goya's creations. Fresco painting was an art which Goya soon learned, and his early works in that medium recall those of the Venetian Tiepolo who decorated the Royal Palace at Madrid. But it is Goya's portraits which acclaim him as the greatest Spanish artist since Velázquez, for they are superb representations which place on canvas, with sure and delicate brush strokes, the renowned persons of his time. So numerous and so varied in technique are they that it seems impossible that Goya should have devoted himself to any other branch of art, but his many sets of etchings prove his versatility. Goya the revolutionary, the hater of war and its horrors, appears in these terrible and masterful plates. In his old age, deaf and stricken, he is still a magnificent and fiery figure as he draws nightmare decorations for the walls of his country house or etches the strange creatures of his imagination. Other men followed him in Spain such as the Court Painter, Vicente López y Portaña, with his official portraits, and the two Lucases, whose work is often confused with that of the master, but Goya's real fame was to come long after his death and in many countries beyond Spain.

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I

LUIS DE MORALES

Luis de Morales, called the Divine, was probably born at Badajoz, in that distant region of Extremadura which was also the birthplace of Francisco de Zurbarán. Although it is possible that his birth occurred in 1517, no documents have been discovered to prove it. Little is known of his family save that in 1540 he married Doña Leonor de Chaves, by whom he had two sons, Cristóbal and José. The elder son, Cristóbal, became an artist. Equally without documentation are the works of Morales. He seems rarely to have dated them. *The Virgin with the Little Bird* (Madrid. Collection of Doña María Moret) is perhaps the only exception as it bears the date 1546. According to some writers, Ceán Bermúdez among them, it was painted for the parish church of the *Concepción* at Badajoz, as were also two other works which are now in the Moret Collection: *Christ with the Cross* and *Saint Joachim and Saint Anna*. That in the following year Morales contracted to do some work at Cáceres but that it was never completed is vouched for by Señor Tormo. The artist also executed some *retablos* at Alcántara (Cáceres) about 1551, and in 1554 he did various works for the Cathedral at Badajoz. He worked on a *retablo* at Arroyo del Puerco (Cáceres) from 1563 to 1570 and also completed four pictures for the *retablo mayor* of the Church of *San Martín* at Plasencia. It is probable that the triptych in the *Colegio del Patriarca*, Valencia, can be dated before 1568. The only record in the next year is one showing that Morales appraised some windows at Plasencia. Ceán Bermúdez states that there is an entry in the archives of the Cathedral at Badajoz to the effect that Morales sold some vineyards which he possessed near Mérida for one

Work at
Cáceres

hundred *ducados* in the year 1575. The following account of an interview which is supposed to have taken place between Philip the Second and the painter is more or less legendary. The rather shabby garb of the artist attracted the attention of His Most Catholic Majesty, who with great condescension remarked, "You are very old, Morales". "Yes, Sire, and very poor," Morales is said to have replied. Whereupon the King at once ordered that a pension of three hundred *ducados* should be paid to the old man (1). The exact date of his death is unknown though it is generally stated that he died in 1586. The place of his burial remains a mystery. Of special interest among the works of Morales are *The Crucifixion*, *The Resurrection* (Barcelona. Señores Grases Hernández), *The Presentation in the Temple* (Madrid. Museo del Prado), and the *Crucifixion* in the Museo Provincial de Bellas Artes, Valencia. A portrait by Morales in the Museo del Prado has been thought to represent Saint Ignatius of Loyola though it is more probably Juan de Villegas. Many times did Morales repeat his favourite subjects, Ecce Homo, *Pietà*, and Christ at the Column. His realistic depiction of suffering, in which every drop of blood and every piercing thorn are detailed, must have endeared him to a people living during the reign of Philip the Second. The work of his imitators verges on the grotesque; they over-accentuated the miniature-like treatment, which they believed characteristic of the master, but failed to rise to the sublimity of feeling which revealed in the works of Morales his very real piety and which elevated his types to something above the ordinary. A *Pietà* in the Episcopal Palace, Madrid, and another in the collection of Don Ramón de la Sota, Bilbao, are fine examples of Morales's authentic works. Though they are indeed Flemish in technique they are Spanish in sentiment, as are also the *Christ at the Column*, and two *Ecce Homos*, one in the Royal Academy of San Fernando, Madrid, and one in The Hispanic Society of

Death

Influences

America. It is doubtful if the painting in the *Musée National du Louvre*, Paris, described as *Christ with the Cross* by Morales, can be attributed to that master. Of greater appeal are the representations of the Holy Family and the Virgin with the Child, which show that Morales felt the influence of Italy no less than did his fellow artists, Luis de Vargas, Pedro de Campaña, and Juan Fernández de Navarrete. The Virgin is young and exquisitely fair; the Child sleeps in her arms with charming naturalness. A Leonardesque landscape background is sometimes introduced, with jagged, rocky hills rising from grassy plains. Of this type are two *Holy Families*, one in the possession of the Count of Albiz, Madrid, and one in The Hispanic Society of America. Three paintings of the Virgin and the Child in the *Museo del Prado* and one in the National Gallery, London, prove that Morales did not devote his whole time to depicting the rigidity of death and the human countenance transfixed with grief. Beruete y Moret writes that Morales, “. . . a painter of individuality, isolated in a minor province, and having few relations with the Court, created with his brush an austere art, a little dry and stiff, ascetic in its inspiration and scarcely suggestive at first sight, but striking in its individuality, and reflecting that spirit of Spanish theology and mysticism which was to dawn somewhat later” (2).



A78

LUIS DE MORALES
HOLY FAMILY

HOLY FAMILY

A78

In this painting the Virgin wears a red tunic and a blue mantle which covers her head. Her brown hair falls in a plait to her waist. She holds in her arms the sleeping Babe wrapped in swaddling clothes. To the left is Saint Joseph in a brown garment, his right hand resting upon a staff. His hair and beard are brown. To the right is a female figure, possibly the Zelemi of Apocryphal legend, in a white wimple. Her eyes are brown and her hair is brown with reddish tints. She holds in her hands a basket of eggs. A rift in the clouds reveals an angel's head in a shaft of light which descends towards the group. In the background the dark clouds seem to lift, leaving visible green-blue hills and a white light above the horizon. Near the minute figures of the shepherds watching their sheep is a tower, resembling in outline the *Torre del Oro* at Sevilla, with the lettering in red: *Turris ader*. In the upper right-hand corner is a diagram of the horoscope of Christ in red, brown, yellow, and blue, with an inscription in Latin. The Christ Child and the Saint Joseph in this painting resemble closely the same figures in the *Holy Family* by Morales in the collection of the Count of Albiz, Madrid.

Oil on wood. Height 91 cm.—Width 67 cm. Formerly in the collection of George Edward Bonsor, Esquire, Carmona.



DETAIL OF HOLY FAMILY
(Horoscope)



A79

LUIS DE MORALES
ECCE HOMO

ECCE HOMO

A79

The Christ, who is disrobed, has a brown garment thrown over His right arm and in His hand, a slender rod. His left wrist is bound with a brown rope. His hair and beard are reddish-brown, contrasting with the ivory pallor of His skin. A man at the right, pointing towards Him, has brown eyes and a light brown beard. He wears a pink hat, a pink tunic with narrow, white ruffs at the wrist, and a green mantle. He carries in his left hand a rod. The background is dark. It is of interest to compare this painting with the *Ecce Homo* in the Royal Academy of *San Fernando*, Madrid, and the one in the *retablo* of Arroyo del Puerco.

The picture is badly cracked. Oil on wood. Height 75 cm.—Width 57 cm. Formerly in the collection of Thomas Baring, Esquire, England. Reproduced in Blaikie Murdoch, W. G. *The Hispanic Museum*, New York. In *The Connoisseur*. September 1917. p. 23.



A80

LUIS DE MORALES
VIRGIN WITH THE DISTAFF

VIRGIN WITH THE DISTAFF

A8o

The Virgin wears a mulberry-coloured tunic and a blue-green mantle, which falls from her head to her knees. Covering her golden-brown hair beneath the mantle is a transparent white veil. Her dark eyes are lowered. With her right hand she holds a white drapery about the Child, who has gray eyes and yellow curls. In His right hand is a distaff formed of reeds and in His left, a spindle. The background is dark. The Hermitage, Petrograd, possesses a *Virgin and Child* which has a close analogy with this painting. The strong influence of the Milanese school on the work of Morales is especially evident in the similarity of this painting to the one attributed to Leonardo da Vinci in the collection of the Duke of Buccleuch. In both, the subject is the same; the Child, held in His Mother's arms, gazes at the distaff, the symbol of His Cross, while the Virgin watches Him with lowered eyes and lifts her hand as though astonished.

Oil on wood. Height 72.5 cm.—Width 48.5 cm. Reproduced in Sedelmeyer Gallery, Paris. *Illustrated catalogue of the eleventh series of 100 paintings by old masters*. Paris, 1911. p. [67].

NOTES

(1) Ceán Bermúdez, Juan Agustín. *Diccionario*. Madrid, 1800. v. 3, p. 186-187.

(2) Beruete y Moret, Aureliano de. *Spanish painting*. London, New York, [etc.] 1921. p. 7.

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II

ANTONIO MORO

II

Antonio Moro was born at Utrecht about the year 1519. ^{Birth} He became the pupil of Jan Van Scorel, and his first works, representing portraits of pilgrims to the Holy Land, show the influence of his master. It seems doubtful if the voyage to Italy in his youth, mentioned by Van Mander, ever took place, as no trace of Italian feeling is visible during this period. In the same year in which Charles the Fifth won the Battle of Mühlberg, 1547, Moro was admitted to the Guild of Saint Luke at Antwerp. It was in September of the following year that the Emperor took up his residence at Brussels, where he was joined in April by his son Philip. Moro's entrance into the life of this magnificent court may be said to have begun with the notice bestowed upon him by Cardinal Granvelle, one of the most powerful personages attendant upon the Emperor. As early as 1549 Moro is spoken of as "the painter to the Bishop of Arras", and his portrait of Granvelle, dated in the same year, testifies both to the artist's merit as a portrait painter and to the distinguished character of his patron. Another artist, Alonso Sánchez Coello, was also educated in the house of Cardinal Granvelle. That Moro, however, had other far more illustrious patrons may be seen by his portrait of Philip the Second in Lord Spencer's collection at Althorp. The artist was in Rome in 1550, where it is probable that he made the copy of Titian's *Danaë* which was once in Granvelle's possession. From Rome Moro went to Portugal, sent there by ^{In Portugal} Maria of Hungary. At the Portuguese court he was treated with great esteem and had no reason to complain of his enforced visit. His portrait of Catherine of Portugal is a very impressive piece of work, more interesting, perhaps, than that of the Infanta Maria of Portugal, painted during the same period. After

various visits to Madrid and to Rome, he at last set out for England, where he was commissioned by the Emperor to paint a likeness of Mary Tudor, the betrothed of Philip. This splendid representation of the English Queen is now in the *Museo del Prado* at Madrid. Moro also painted Simon Renard, the Emperor's ambassador to the Court of Saint James, showing him as a sombre, dignified gentleman dressed in black. The portrait of Renard's wife, Jeanne Lullier, painted a few years later, was especially successful. Moro returned to the Netherlands in 1554, and in a short time the abdication of the Emperor took place. Although it is certain that the artist was married, his wife's last name has never been discovered, and she is known only as Metgen. That she was a widow with one daughter, who was first married in 1564, is practically all the information obtainable. She may be the lady with the little dog in the Prado portrait. The artist produced exactly the type of religious picture one would expect from a man who was essentially a portrait painter. In his *Risen Christ with Saint Peter and Saint Paul*, the two saints might be sitting for their portraits, so dignified and attentive is their demeanour. The artist was at Utrecht in 1556, but he returned to Brussels and the service of the King in the next year. His full-length portrait of Philip in the Escorial was painted at that time, as was also a fine portrait of Alessandro Farnese, now at Parma. Two representations of the artist, one at Florence and one in Lord Spencer's collection, show him as a man of fine bearing with the air of a great courtier. It was at Utrecht that he added the nobler name of Van Dashorst to his own. Once again Moro went on a journey, this time to Spain where he painted many portraits, among them one of Juana of Portugal in her widow's weeds. Of interest also are his portraits of two fellow artists, Pedro de Campaña and Jacopo da Trezzo. Moro's artistic relationship with the portrait painters of Spain was very close. Sánchez Coello, Pantoja de la Cruz,

and Bartolomé González, all found in him their greatest inspiration. Like Velázquez he occasionally turned his attention to those favourites of the court, the dwarfs and buffoons, as may be seen by his paintings of Pejeron and the dwarf of Cardinal Granvelle with his mastiff. Among the best works of the artist should be included his *Sir Henry Lee*, in the National Portrait Gallery, London. In the Cook Collection, Richmond, the portrait of a Protestant minister is dated 1563. The artist in the next year was at Utrecht, where he painted his *Portrait of a Silversmith*. It is probable, however, that he spent the last years of his life at Antwerp. The exact date of his death is unknown; it is thought that it may have occurred in 1576. Of Moro's work Lionel Cust writes: Death

"No one can see a portrait by Antonio Moro without being struck by the intense individuality of the painter and the penetrating seriousness with which the subject is depicted. There is nothing flimsy, nothing superficially pleasing about these portraits. They are masterful renderings of strong natures, and their severity impresses rather than repels" (1).



A105

ANTONIO MORO
SUPPOSED PORTRAIT OF THE DUKE OF ALBA

SUPPOSED PORTRAIT OF THE DUKE OF ALBA

AI05

Fernando Alvarez de Toledo, third duke of Alba, is clad in a suit of armour ornamented with bands of gold damascening. A crucifix surmounted by a scroll bearing the letters INRI is etched on the breastplate. A red scarf crosses from his shoulder to his waist. A gorget, above which is a narrow white ruff, protects his neck. His hair and eyes are dark as are also his beard and mustache. At his left side appears the hilt of a sword slung from a leather belt. His left hand rests upon a table covered with a green cloth. The background is dark green. Of this painting Hymans writes:

"In the portrait drawn by Moro during the sojourn of the Infante Philip in the Low Countries, the warrior who was to associate his name so cruelly with their annals, is far from contradicting by his aspect the impression evoked by this memory. One may say that he not only conforms to it but perhaps surpasses it.

"Although as a matter of fact it precedes by twenty years the reign of terror established by the Duke of Alba in our provinces, this sombre effigy acquires all the eloquence of a page of history.

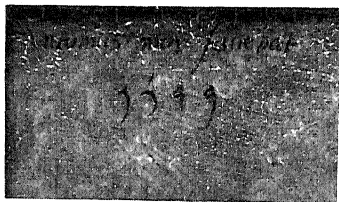
"Clothed in the splendid armour gloriously borne in twenty combats, and in the midst of the damascening of which appears the crucified Christ, Ferdinand of Toledo, with his hands gloved in steel, holds the baton of commandship. Upon his cuirass, crossed by his red scarf, the insignia of his high military dignity, shines the collar of the Golden Fleece.



"He is over forty years of age; his hair heavy, of ebony black, his beard long, but not very thick frames a sunburnt face, with hard features. The sombre eyes, the arched nose with the deeply marked nostrils, the heavy lips, the high cheek-bones characterize the Spaniard as well as the soldier. The painter was conscious of working for posterity. Thus he very probably understood his model and, without special emphasis, the artist created this impressive piece . . .

"A simulated label, visible at the right of the panel, bears the inscription, necessarily of English origin: *Fernandes de Toledo, duke of Alba, 1557*, a date which has inspired no small amount of perplexity in the inquiring mind. What the photographs do not show is this other inscription, discovered by us on the painting, above at the left: *Antonius Mor faciebat, 1549*, an inscription traced in a minute script, exactly like the signature on the portrait of Granvelle.

"Superior to the preceding one, this impressive production was from the artist's point of view the object of still more attentive care. It was a matter of importance to him, without doubt, that it should occupy among his works a more consider-



able place. Granvelle, prince of the church and man of state, associated with the political designs of the Emperor, could not, in the eyes of the crowd, or even in the eyes of his master, equal in prestige the illustrious warrior, whom the victory of Mühlberg had just raised so high in the favour of his sovereign. If it was reserved for Moro to create more perfect works, above all more sympathetic, he has not left one in which a more powerful interest is evident. Unfortunately, this likeness, so profoundly individualized has been removed from the observation of the great majority of critics.

"One finds, to be sure, a replica in the galleries of the museum of Brussels. This last, offering in its general aspect, in its attitudes, etc., an almost complete similarity with the preceding piece, does not reproduce it exactly either as regards the effect of the whole or the details.

"The personage, in this new version, is of a more advanced age. His hair is turning gray; his beard is almost white; his colouring is less dark. The expression always sinister is somewhat softened. Certain details are different: the sword with the large straight *quillons*, and without a counter-guard; the scarf which, in the New York example, covers almost entirely the Order of the Golden Fleece, discloses it here; finally, the collar touches the roped edge of the gorget. The scarf itself, tied in the other example, has here its ends passed through a loose knot.

"In this case then, it is a question of what one might call a revised edition. To judge by the manner as well as by the flesh tints, even aside from the changes wrought by the age of the model, the work shows a more advanced period in the career of the artist. The brush stroke is heavier. We should say that even if in this remarkable reproduction the hand of the assistant seems to have intervened, Moro doubtless, in the portrayal of the head, extraordinarily remarkable in point of view of style, of expression, and of execution, made this his personal work.

"Moreover, the coexistence in the work of the master of two similar works does not mean necessarily that he should be denied any repetitions whatever. Like Van Dyck, it is very probable that, aided by the fashion, the clever portrait painter was solicited to satisfy more than once the demands for repetitions of the likenesses of personages of high rank. In these replicas a part must belong to his assistants, skillful themselves, whose work the master continually supervised, going over the whole later and defining the accents" (2).

It has been suggested that the portrait in The Hispanic Society of America is unlike others of the Duke by Key and Titian and that it represents not Alba but Don Manrique de Lara, third duke of Nájera, who was in Brussels in 1549 and who had the right to wear the Order of the Golden Fleece. No authentic portrait of Nájera is available, so that it is impossible, at present, to establish the accuracy of this assertion. A bust portrait of Alba by Jonghelinck and numerous medals depict him with a long curling beard and abundant curly hair, an arched nose, and deep-set eyes.

Oil on wood. Height 108 cm.—Width 83.5 cm. Signed at upper right: *Fernandes de Toledo Duke of Alba; 1557*. At upper left: *Antonius Mor faciebat 1549*. Formerly in the possession of Lord Townshend, England. Exhibited at the Royal Academy, London. 1885. Reproduced in Dayot, Armand. *La galerie des portraits. Antonio Moro*. In *L'Art et les artistes*. May 1926. 20^e année. no. 67, p. 255; Hymans, H. S. *Antonio Moro*. Bruxelles, 1910. plate facing p. 142; Parker, R. A. *Antonio Moro: painter to the King of Spain*. In *International Studio* associated with *The Connoisseur*. November 1928. p. 40; Starkweather, W. E. B. *A man and his museum*. In *The Mentor*. February 1926. v. 14, p. 36; Idem. *Spanish painting*. In *The Mentor*. July 1st, 1919. v. 7, p. 3; Utrillo, Miguel. *Antonio Moro*. In *Museum*. 1911. v. 1, p. 64.



A88

ANTONIO MORO
MARGARET OF AUSTRIA, DUCHESS OF PARMA
(ATTRIBUTED)

MARGARET OF AUSTRIA, DUCHESS OF PARMA
(ATTRIBUTED)

A88

Her frizzed brown hair is covered by a transparent coif of gauze ornamented with pearls, sapphires, and rubies set in gold, which terminates in a fichu, the ends of which are held together by a jeweled pendant. Her eyes are blue. She wears a black velvet bodice trimmed with gold buttons and a black silk skirt with a velvet border over a red underskirt embroidered in gold. The high collar of her dress is finished with a small white ruff; at her wrists are similar ruffs. Her earrings are of gold and pendant pearls, and about her neck is a string of pearls. Her left hand rests upon a table covered by a dark green cloth. Her right hand holds brown gloves. The background is dark green. Von Loga writes of this painting:

"Here is kept the *Portrait of Margaret of Parma* . . . The figure is identical in position with that of the picture in Berlin; the head I should say was painted from nature, though the brush strokes on the face of the Princess appear somewhat harder than those in the other portrait" (3).

There are slight differences in the costume of the Duchess, and in the New York example rings appear on her forefingers. A bust portrait by Moro closely resembling these two representations is in the *Kaiserliche Gemäldegalerie*, Vienna.

Oil on canvas. Height 122.5 cm.—Width 93.5 cm. Reproduced in Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 134; Sedelmeyer Gallery, Paris. *Illustrated catalogue of the eleventh series of 100 paintings by old masters*. Paris, 1911. p. [71] (reproduced as *Portrait of a Noble Lady* by Pantoja de la Cruz).



A1892

ANTONIO MORO
PORTRAIT OF A MAN
(ATTRIBUTED)

PORTRAIT OF A MAN
(ATTRIBUTED)

A1892

He has dark hair and a reddish-brown beard and mustache. His brown eyes are bright and keen. His tan doublet has a narrow edge of pink embroidery, and his undersleeves of tan are adorned with bands of the same. Shoulder ties of pink material are tipped with gold points. Above the gorget, which is damascened in gold, is a narrow white ruff. About his neck is a chain of heavy gold links. The background is brown.

Oil on wood. Height 48 cm.—Width 38 cm. On paper label on back: *Sir Antonio Mor Called in England Sir Antonio More In Spain "Moro" Portrait of Philip II of Spain . . .* Presented to The Hispanic Society of America on June 4th, 1925. Formerly in the collection of William M. Chase.



A1959

ANTONIO MORO
SUPPOSED PORTRAIT OF DON LUIS DE REQUESENS
Y ZUÑIGA
(ATTRIBUTED)

SUPPOSED PORTRAIT OF DON LUIS
DE REQUESENS Y ZUÑIGA
(ATTRIBUTED)

A1959

One of the heroes of the Battle of Lepanto, Requesens is here seen with his right hand resting upon a helmet with dark red plumes and his left, upon his sword hilt. He has blue-gray eyes, and his brown hair is turning gray. Across his suit of damascened armour is a red scarf. At his neck and wrists are narrow white ruffs. His sword is suspended at his side from a narrow black belt. The background is brown. A green curtain edged with gold fringe is draped at the left. On the wall at the right is hung a picture in a black frame representing a dark-eyed lady in a black gown adorned with buttons of pearls set in gold. A narrow ruff finishes her high collar. Her hair, of varying shades of brown, is covered by a transparent white coif, ornamented with rubies and pearls; the ends of the coif fall over her shoulders and meet at her breast.

Originally painted on wood and then transferred to canvas. Oil on canvas. Height 118 cm.—Width 89.5 cm. Presented to The Hispanic Society of America on July 16th, 1926. Reproduced in *The World*, New York. September 5th, 1926.



A65

ANTONIO MORO
PORTRAIT OF A LADY
(ATTRIBUTED)

PORTRAIT OF A LADY
(ATTRIBUTED)

A65

She wears a brown velvet dress trimmed with narrow bands of light brown fur. Her tight undersleeves and guimpe are of cream-coloured satin embroidered in silver. Her underskirt is of cream-coloured brocade. White ruffs finish her collar and adorn her wrists. About her neck is a dark brown fur, the ends of which are tipped with jeweled ornaments. From her necklace hangs a pendant in the form of a fleur-de-lis. A gold chain is worn about her waist, with a jeweled pomander which she holds in her left hand. Her eyes are dark brown and her complexion is sallow. On her brown hair is a band of precious stones. The background is painted a dark green. Of this portrait Valentiner writes: "The painting of her costume, of the fur, the red-brown velvet and the light brocade of her underskirt and embroidered sleeves is masterly. The firm, somewhat solid technique and the clearly defined outlines are reminiscent of the primitive masters . . ."

(4). The so-called companion piece to this is in the Fogg Art Museum, Cambridge. It is known as *The Supposed Portrait of Antonio del Río*.

Oil on wood. Height 85.5 cm.—Width 66.5 cm. Presented to The Hispanic Society of America on August 26th, 1921. Formerly in the Lydig Collection, New York. Reproduced in Lydig, *Mrs. Rita. The Rita Lydig collection*. New York, 1913. plate facing p. 13 (reproduced as *Portrait of a Woman* by Antonio Moro).

NOTES

(1) Cust, Lionel. *Notes on pictures in the royal collections—XVIII. On some portraits attributed to Antonio Moro and on a life of the painter by Henri Hymans.* In *The Burlington magazine*. October 1910. p. 12.

(2) Hymans, H. S. *Antonio Moro.* Bruxelles, 1910. p. 30-32, tr.

(3) Loga, Valerian von. *Los cuadros de la "Hispanic Society of America".* In *Museum*. 1913. v. 3, p. 122, tr.

(4) Valentiner, W. R. *Mrs. Lydig's library.* In *Art in America*. April 1913. v. 1, p. 75.

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III

ALONSO SANCHEZ COELLO

III

Alonso Sánchez Coello was born at Benifayó, Valencia. As ^{Birth} a child he was taken to Portugal, and, having shown an interest in painting, was sent at the expense of the King of Portugal to Flanders. The chief events of his life remain almost entirely without documentation with the exception of certain letters written by Cardinal Granvelle. In one of these epistles to Cardinal Farnese at Naples he speaks of the artist as having been in his house at Brussels when he had in his service Antonio Moro, "that great painter who later served the King" (1). He adds that Sánchez Coello learned his art with Moro and became proficient in it. It is generally inferred from this letter that the artist was a pupil of Moro, but it is even more probable that they studied together as young men under the patronage of the learned Granvelle. As El Greco found refuge in the palace of the Farnese before he became well known, so these two artists dwelt together in the house of the Cardinal. The destinies of Sánchez Coello and Moro were much alike. They became portrait painters of distinction, Moro surpassing his fellow artist in excellence; they were favourites at the courts of Spain and Portugal; and they had as their models the royal families of both countries. After serving Prince John in Portugal, Sánchez Coello was called to Spain. The date of his arrival is unknown, but his daughter Isabel, by his marriage with Doña Luisa Reynalte, was born at Madrid in 1564. The year 1541, now considered to have been the date of his wife's birth, at one time was thought to be the date of his marriage. He helped to paint the decorations for the triumphal arch which was erected at Madrid in 1570 upon the entry of Anne of Austria, fourth wife of Philip the Second.

Portraits

His full-length portrait representing this very Austrian princess is in the *Kaiserliche Gemäldegalerie*, Vienna. His work must have continued to please Philip, for Sánchez Coello was appointed Painter to the King on January 26th, 1571. His portraits of Fray José de Sigüenza, the historian of the Escorial, of the Princess of Eboli with a black patch over her right eye, and of the Duke and Duchess of the Infantado are among his most interesting productions. In 1583 through the kind offices of Cardinal Granvelle he asked for the position of armourer to the King, presenting documents which vouched for his Portuguese ancestry (2). Since his portraits of persons in armour show an expert's knowledge of the subject, his request was not unreasonable. The artist was especially successful in painting portraits of the two daughters of Philip the Second and Isabel of Valois. They appear as children in the Prado canvas, looking almost exactly alike in their stiff court costumes. They inherited the beauty of their French mother, and in his portraits of them as young girls, with plumed and jeweled caps upon their curling hair, Sánchez Coello has done full justice to their charms. Two of Philip's sons were also painted by his favourite artist: Don Diego as a child, holding a hobby-horse, and the unfortunate Don Carlos as a young boy. A portrait of the latter prince in Vienna is very much like one of Alessandro Farnese by Moro. Both youths are clad in light-coloured doublets and hose, short capes, and caps with ostrich tips. They stand in positions nearly identical, but the dull eyes and Hapsburg chin of Don Carlos compare unfavourably with the expressive features of Farnese. Carducho speaks of a series of four pictures by Titian, two of which, *Sisifo* and *Ticio* [*Prometheus*?], Sánchez Coello copied. Possibly the works now in the *Museo del Prado* may be identified as these copies. They are known as *Sisyphus* and *Prometheus*. No less a person than Velázquez testifies to Sánchez Coello's ability as a copyist of Titian. Philip's confidence in

Copyist of
Titian

Sánchez Coello is best shown by his order for a sketch from which Titian was to paint an allegory of the Battle of Lepanto. Sánchez Coello was to paint at the same time a portrait of the King to go to Titian with the sketch. Could the portrait be the one in the *Kaiser Friedrich Museum*, Berlin? Titian mentioned in a letter to Philip, written from Venice and dated December 22nd, 1574, that he was working on this allegory and also on a Nativity which he had begun when he had heard from "the painter who came hither from Spain to see me the other day" that the King wished for it. To the letter is added a note suggesting that "Alonso, painter to the King", should make a complete list of all the Titians sent to Spain (3). It seems probable that the painter was Alonso Sánchez Coello and that he brought his sketch for the allegory and his portrait to Venice in person. Although he was working at Segovia in February 1574, nothing was to prevent his going to Italy in December of the same year. On February 4th, 1574 he was commissioned to gild, *estofar*, and paint pictures for the *retablo mayor* of the Church of *San Eutropio* at Espinar (Segovia) and a curtain to cover the *retablo*. The work was finished in 1577. He also painted a series of saints for the Escorial and the *Marriage of Saint Catherine* in the *Museo del Prado*. The date of his *Saint Sebastian* in the Monastery of *San Jerónimo*, Madrid, is 1582. In this ambitious canvas the saint is bound to a tree, while at the right and left kneel Saint Francis and Saint Bernard. Directly above them appear Christ and the Virgin with outstretched arms as though in supplication to God the Father in the clouds overhead. It was not, however, as a painter of religious subjects that Sánchez Coello gained his disciples. His manner of painting portraits was followed by Pantoja de la Cruz and Bartolomé González who became court favourites and, in their turn, continued the traditions of Moro and Sánchez Coello through two reigns. On August 8th, 1588 Sánchez Coello died and was buried in the Church of *Santiago*, Madrid. Sentenach writes:

Works on
religious
subjects

Death

“ . . . his sobriety is great; the notes of his palette are sombre, but always pure; the use of grays constitutes the basis of his portraits, reënforced by touches of more vivid tones, a colour scheme which gives to his flesh tones a pleasant nacreous hue, and in the study of the jewels and other apparel he is so careful that not a detail is lost” (4).

Lope de Vega testifies to the fame of the artist in his *Laurel de Apolo*.

Y el Eſpañol Protogenes famoſo
El noble Alonſo Sanchez, que embidioſo
Dexarà al mas antiguo y celebrado,
De quien oy han quedado
Honrando fu memoria
Eternos quadros de diuina hiſtoria (5).



A87

ALONSO SANCHEZ COELLO
RUDOLPH THE SECOND, EMPEROR OF THE
HOLY ROMAN EMPIRE

RUDOLPH THE SECOND, EMPEROR OF THE HOLY ROMAN EMPIRE

A87

The Emperor, whose eyes are blue and whose hair, beard, and mustache are brown, is clad in half armour, damascened in gold, and in trunks of gray with rose-coloured panes. His hose are also of rose-coloured material. His white ruffs and wristbands are edged with lace. His helmet with red and gray plumes is placed upon a table covered with orange leather stamped in a floreated design in silver. A curtain of similar material is draped at the left. From a hip belt depends a sword, the hilt of which he holds in his left hand. A gray column appears at the right. The bright colours of his costume are reflected in his shining armour. Sánchez Coello also painted Rudolph the Second as a young boy.

Oil on canvas. Height 110.5 cm.—Width 91 cm.

NOTES

(1) Granvelle, Antoine Perrenot de, *cardinal. Correspondance.* Bruxelles, 1896. v. 12, p. 31, *tr.*

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(3) Crowe, Sir J. A. and Cavalcaselle, G. B. *Titian: his life and times.* London, 1877. v. 2, p. 403-407.

(4) Sentenach y Cabañas, Narciso. *Los grandes retratistas en España.* Madrid, 1914. p. 31, *tr.*

(5) Vega Carpio, L. F. de. *Lavrel de Apolo.* Madrid, 1630. v^of 79.

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IV

JUAN PANTOJA DE LA CRUZ

IV

Juan Pantoja de la Cruz was born at Madrid about the year Birth 1550. He became a pupil of Alonso Sánchez Coello and, when the death of the latter occurred in 1588, succeeded him in the favour of Philip the Second. His master had taught him to paint excellent portraits, and he became much in demand at court. One of his finest pictures is that of the aged King in the Escorial, probably painted during the last years of the monarch's life. Philip is clad in black and rests one hand upon a chair while with the other he feebly grasps his sword hilt. The weary eyes and sagging jaw are well portrayed. Upon the death of the King, Pantoja was appointed by his successor, Philip the Third, to the position of Painter to the King. His many portraits of the new sovereign testify to his continued popularity. When Philip's bride, Margaret of Austria, was brought to Spain by the Archduke Albert, many brilliant festivities took place. The Archduke had but recently married the Infanta Isabel Clara Eugenia when Pantoja painted their portraits in 1599 and 1600. Portraits These portraits, which are now in the *Alte Pinakothek*, Munich, compare favourably with representations by Rubens of the same personages in the *Museo del Prado*, Madrid. In the Rubens portraits, painted some twenty years after their marriage, their young, handsome countenances have undergone a marked change. They appear haughty and dissatisfied, and the splendid costumes worn at the Spanish court have given place to more sombre garb. A portrait of Margaret of Austria in the collection of His Majesty the King of England may be identified with one described in an inventory of Pantoja's works. In this portrait which was to be sent to England the Queen is ". . . dressed in white with the same overskirt which she wore when she was

Valladolid

married, of flowered silk, variegated with the arms of Castilla, León, and Austria and sewn with pearls and many rich jewels . . .” (1). She wears among other adornments a cap of feathers and precious stones, and in her right hand she holds a Book of Hours, upon the illuminated page of which appears an image of Our Lady. When the court moved to Valladolid in 1601. it seems probable that Pantoja followed, as his daughter Mariana was married the next year in that city to Miguel de Reynalte, the son of Pedro de Reynalte, the silversmith. Pantoja’s wife’s name is given as Francisca de Huertos. Among the artist’s numerous religious works are the *Saint Augustine* and the *Saint Nicholas of Tolentino* in the Prado, both dated 1601. His *Birth of the Virgin* and *The Nativity* are in the same gallery and bear the date 1603. They are said to contain portraits of the royal family; it is noticeable that the shepherds have pronounced Hapsburg features and that one of the serving maids resembles the amiable and placid Margaret of Austria. In the *Birth of the Virgin* the nurse holding the baby is supposed to be Maria of Bavaria, mother of the Queen. An *Immaculate Conception* and a *Resurrection*, painted at Valladolid, are still in that city. In 1606 Pantoja and Bartolomé Carducho contracted to make for the Church of *San Agustín*, Valladolid, a *retablo* which seems never to have been completed. At this period a portrait by Pantoja of the King was sent to Giovanni da Bologna for his equestrian statue which is now in the *Plaza Mayor*, Madrid. Pantoja was one of the first Spanish artists to endeavour to place upon canvas the charms of childhood, and in his portrait of the solemn baby in the Vienna Gallery he has probably represented the little Infanta María who was born in 1606. In the same collection is his portrait of another daughter of the King, the Infanta Ana Mauricia, at the age of three. Her face is framed in a large ruff and her costume is the same as that worn by the ladies of the court. She holds a chain to which is fastened a small monkey. A portrait resembling this one is

Portraits
of children

described in an inventory of Pantoja's works. Ana Mauricia recalls another painting, also in the Vienna Gallery, of a child of the same age—the *Infanta Margarita Teresa* by Velázquez. Portraits of the royal children were also painted by Bartolomé González, a contemporary of Pantoja. After the great fire at the Pardo in 1604, when many portraits by Titian, Moro, Sánchez Coello, and others were lost, Pantoja was commissioned to "reconstruct" thirty-five of them. Among them was one of Don Juan of Austria by Sánchez Coello. It is possible that the painting in the Prado, considered to be a copy of a Sánchez Coello, may be the one mentioned in a list of Pantoja's works. This list contains descriptions of the "reconstructed" portraits which he painted to take the place of the lost ones. Probably one of his representations of Charles the Fifth is a copy of a Titian. The only portrait of Isabel of Valois listed by Argote y de Molina as being in the Pardo before the fire is one by Sophonisba, "who was brought from France" (2). Pantoja's list cites a portrait of Isabel dressed in black with jewels and holding a marten fur-piece on a gold chain, which would seem to identify it with the one in the Prado. Pantoja de la Cruz, after a long and successful career, died at Madrid on October 26th, 1608. Of his work Roblot-Delondre says:

Death

"Without departing from the Moro-Coelho tradition, he marks, nevertheless, the beginning of the evolution of this school; he no longer has the transparent colouring of his master, nor the skillful suavity of modeling in the flesh tones of the faces, but he surpasses him in his manner of interpreting the effects of light, and in laying on his colour boldly" (3).

Lope de Vega writes in his *Jerusalén conquistada*:

Al pie de vn lauro tres sepulcros veo
 En cuyo bronze perdurable elcucho,
 Apeles yaze aquí, Zeufis, Cleoneo,
 Iuan de la Cruz, Carauajal, Carducho: (4).



A60

JUAN PANTOJA DE LA CRUZ
PORTRAIT OF A SPANISH LADY
(ATTRIBUTED)

PORTRAIT OF A SPANISH LADY
(ATTRIBUTED)

A6o

Her dark brown hair is rolled back from her forehead and adorned with a gold circlet set with pearls and an emerald. Her eyes are brown and her complexion, fair. She wears a black dress brocaded in gold and silver with undersleeves of cloth of silver banded with gold galloon. Her cuffs and large ruff are of white linen edged with lace. A heavy gold chain set with rubies, emeralds, and pearls is worn as a girdle. She has pendant pearl earrings and a necklace of three strings of pearls. Buttons of pearls and rubies set in gold adorn the front of her close-fitting bodice and outline her oversleeves. Her left hand holds a closed fan and her right hand rests upon a table covered with a red cloth upon which is a gold crown set with jewels. Across the dark background is draped, at the right, a dark red curtain. Of special interest is the crown upon the table. Set in a circular band of gold and precious stones are what appear to be imitations of feathers such as are worn by Indian chieftains. Possibly this is one of the headdresses or "crowns of feathers and gold, ornamented with pearls and gems" which Cortés brought back to delight the ladies of the court (5). A comparison with a portrait by Velázquez in the *Museo del Prado* makes it impossible to accept von Loga's suggestion that this portrait represents María of Hungary who had golden curling hair and whose features bore a strong resemblance to those of her brother, Philip the Fourth.

The paint has flaked off in upper right-hand corner. Oil on canvas. Height 126.5 cm.—Width 99 cm. Reproduced in Loga, Valerian von. *Die malerei in Spanien*. Berlin, 1923. abb. 89 (reproduced as portrait of *María of Hungary* (?) by Bartolomé González).

NOTES

(1) Aguirre, Ricardo de. *Documentos relativos a la pintura en España. Juan Pantoja de la Cruz, pintor de cámara.* In Sociedad española de excursiones. *Boletín.* December 1922. v. 30, p. 271, tr.

(2) Argote y de Molina, Gonçalo. *Discurso sobre il Libro de montería.* (Bound with his *Libro, de la montería.* Sevilla, 1582.) v° f 21, tr.

(3) Roblot-Delondre, Louise. *Portraits d'infantes.* Paris et Bruxelles, 1913. p. 72, tr.

(4) Vega Carpio, L. F. de. *Iervsalen conquistada.* Madrid, 1609. v° f 499.

(5) Cortés, Hernando. *Letters of Cortes . . . Tr. and ed. . . by Francis Augustus MacNutt.* New York and London, 1908. v. 1, p. 170, note 1.

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Juan Pantoja de la Cruz. [Madrid, 1921?]

V

BARTOLOME GONZALEZ

Bartolomé González Lebraco, or Serrano, was born at Valladolid in 1564. He became a pupil of Patricio Caxes, one of the many artists imported from Italy by Philip the Second. It is probable that he worked also with Pantoja de la Cruz, whose portraits were in great demand at court. His marriage took place in 1611, but the name of his wife is unknown. González served Philip the Third for many years, making journeys to Burgos, Valladolid, Lerma, the Pardo, and the Escorial. Upon the death of the Court Painter, Fabricio Castello, three candidates were suggested for the position, Juan de Roelas, the Sevillian, Félix Castello, and Bartolomé González. The document in which their names appear is dated July 1st, 1617, and in the margin the King has written: "Give this office to bartolomé gonçalez" (1). Like the portraitists who preceded him he devoted most of his time to representing royalty. His *Margaret of Austria, Queen of Spain* in the Prado, as she stands resting her hand upon the head of a great mastiff, is doubtless a truthful representation of the wife of Philip the Third, but it fails to impress one because of a certain stiffness in the pose and lack of expression. These defects may be observed in many of González's portraits, and, as a result, his figures have a wooden, lifeless appearance. Two other portraits of the Queen, probably painted at the same period, are in the *Instituto de Valencia de Don Juan*, Madrid. Another González in the Prado is that of the favourite daughter of Philip the Second, the Infanta Isabel Clara Eugenia. She holds in her hand a miniature of her father. The Infanta is older and not so handsome as in the portrait by Pantoja de la Cruz painted at the time of her marriage. To Felipe de Liaño,

Birth

Portraits

Equestrian
portraits

as well as to González, has been attributed a full-length portrait of her in which she appears clad in rich brocade and accompanied by the dwarf, Magdalena Ruiz. The equestrian portraits of Philip the Third and Margaret of Austria owe their renown to the fact that, with the exception of the heads and certain other details, they were repainted by Velázquez. These two canvases combine the work of González, the last of the old school of portrait painters, with that of Velázquez, the originator of the new school. Philip the Third is seen clad in half armour and mounted upon a charger. His scarf floats upon the breeze, while in his plumed hat gleams the famous pearl known as *la peregrina*. The Queen's heavily brocaded habit falls nearly to her horse's hoofs. González bestowed much patience and care upon the reproduction of the design of this fabric. The bust portrait of Isabel de Borbón in the Traumann Collection, Madrid, is thought to have been retouched by Velázquez. It is very spirited and seems to have been painted from life. Another instance in which a painting by González was retouched by Velázquez is that of the equestrian portrait of the same Queen in the Prado. The royal children were frequently models for the artist. In the Marquis of Viana's collection, Madrid, are two portraits, dated 1621, representing the Cardinal-Infante Don Fernando at twelve years of age and the Infanta María Ana a few years younger than her brother. The portrait of the delicate little Margarita Francisca, who did not live to reach maturity, is in Nuremberg. Six of the children of Philip the Third are represented in three pictures in the *Instituto de Valencia de Don Juan* at Madrid. The artist's religious works, like those of the portrait painters before him, Moro, Sánchez Coello, and Pantoja, are not of great interest. Their dependence upon Italian models deprives them of individuality. In the *Rest in Egypt* by González, the Virgin is clad in red and blue robes. She holds upon her lap the golden-haired Child. The figure of

Portraits of
children

Saint Joseph is outlined against a clear blue sky, and above the group cherubs play among the palm branches. The artist's figure of Saint John the Baptist, at Budapest, is sturdy and well modeled. González died at Madrid in 1627, the last of a long line of portrait painters who had conformed to the traditions of Antonio Moro. His work did not equal that of Sánchez Coello nor Pantoja de la Cruz, but his portraits will always be invaluable as historical records. Death



A89

BARTOLOME GONZALEZ
PHILIP THE THIRD, KING OF SPAIN

PHILIP THE THIRD, KING OF SPAIN

A89

The King holds in his right hand a baton and rests his left hand upon his sword hilt. He has dark blue eyes and brown hair and mustache. At his neck and wrists are white linen ruffs. His half armour is ornamented by gilded bands, and upon his breastplate is a representation of the Immaculate Conception. His trunks are of gold and silver cloth. The badge of the Order of the Golden Fleece is suspended about his neck from a gold chain. The background is dark. This portrait may be compared with the equestrian portrait of Philip the Third in the *Museo del Prado*, Madrid. Although the latter canvas was repainted by Velázquez and possibly by Martínez del Mazo, the head was allowed to remain as originally painted by González.

The face and portions of the ruff, armour, and trunks have been repainted. Oil on canvas. Height 135 cm.—Width 93 cm.

NOTES

(1) Zarco del Valle, M. R. *Documentos inéditos para la historia de las bellas artes en España*. In *Colección de documentos inéditos para la historia de España*. Madrid, 1870. v. 55, p. 433, tr.

VI

PORTRAITS OF THE
SIXTEENTH AND SEVENTEENTH CENTURIES
BY UNKNOWN ARTISTS



A90

ARTIST UNKNOWN
ISABEL OF PORTUGAL, EMPRESS OF THE HOLY
ROMAN EMPIRE AND QUEEN OF SPAIN

ISABEL OF PORTUGAL, EMPRESS OF THE HOLY ROMAN EMPIRE AND QUEEN OF SPAIN

Ago

Her eyes are dark blue, and at the parting of her golden-brown hair is a ruby set in gold and four pearls. The braid at the back of her head is encircled by a chain of gold and pearls. She wears pendant pearl earrings. The bell-shaped skirt, the tight, pointed bodice, and the long oversleeves, lined with gold tissue, are all of black velvet embroidered in gold and trimmed with a narrow band of gold galloon. The underskirt and tight-fitting undersleeves are of gold and silver brocade adorned with several rows of gold galloon. She wears a guimpe of white lawn and wristbands of white linen. On her breast is a large gold ornament with a pendant pearl. Her right hand rests upon a chair upholstered in red and trimmed with gold braid. Her left hand holds a gold chain set with pearls. In the upper right-hand corner of the canvas is a red curtain bound in gold braid and adorned with a gold tassel. The background is brown. Since the loss of the original used by Titian in painting his portrait of the Empress, completed in 1544, all representations of her have been of interest. The portrait in the collection has all the characteristics of the work of the portrait painters of Spain at the period of Sánchez Coello and Pantoja de la Cruz. It does not seem to have been painted from life and may, therefore, be a copy of an earlier representation, as is the *Charles the Fifth* by Pantoja in the Escorial. In a letter from Brussels, dated 1549, Leone Leoni writes that the Emperor ordered him to make medals of himself and the Empress "after many portraits which His

Majesty showed me" (1). It is of interest to compare the full-length portraits of Isabel in bronze and marble, which Leone completed after the middle of the sixteenth century, with the portrait of the Empress in the collection of The Hispanic Society of America.

Oil on canvas. Height 200 cm.—Width 107 cm. At left: *Laemperatriz. MujerdeCarlos. V.* Formerly in the collection of Francis Lathrop.





A1901

ARTIST UNKNOWN
SUPPOSED PORTRAIT OF PHILIP THE FOURTH
KING OF SPAIN

SUPPOSED PORTRAIT OF PHILIP THE FOURTH KING OF SPAIN

Argor

In this bust portrait the young Philip is seen in a white and silver doublet adorned with red and gilt buttons. Thrown over his shoulders is a black cape with bands of silver braid, and about his neck is the Order of the Golden Fleece. He wears a white lace-edged ruff. His face is pale with full underlip; his eyes are blue and his hair is light brown. The background is painted dark brown. A portrait of the King at an early age, standing beside his sister, the Infanta Ana Mauricia, is in the *Instituto de Valencia de Don Juan*, Madrid. It is attributed to González and bears a striking resemblance to the bust portrait.

Oil on canvas. Height 59 cm.—Width 49.5 cm. Presented to The Hispanic Society of America on June 4th, 1925.



A1900

ARTIST UNKNOWN
SUPPOSED PORTRAIT OF ANA MAURICIA
QUEEN OF FRANCE

SUPPOSED PORTRAIT OF ANA MAURICIA QUEEN OF FRANCE

Argoo

The sister of Philip the Fourth has dark blue eyes and brown hair. Her white dress is trimmed with jet and gilt buttons. Upon her breast is a large jet cross and two strings of pearls are about her neck. She wears pearl earrings. Upon her head is a coronet of pearls and other precious stones surmounted by an ornament in the shape of a fleur-de-lis. Her white ruff is edged with lace. The background is painted dark green. This portrait is a companion piece to the one of Philip the Fourth. A comparison with the portrait of the future Queen of France in the *Instituto de Valencia de Don Juan*, Madrid, seems to establish her identity. Pantoja de la Cruz painted her portrait when she was three years old.

Repainted in part. Oil on canvas. Height 57.5 cm.—Width 43 cm. Presented to The Hispanic Society of America on June 4th, 1925.



A93

ARTIST UNKNOWN
MARIA OF HUNGARY
EMPRESS OF THE HOLY ROMAN EMPIRE

MARIA OF HUNGARY, EMPRESS OF THE HOLY ROMAN EMPIRE

A93

The Empress, a sister of Philip the Fourth, has a fair complexion and blue-gray eyes. Her golden-brown hair, which is curled and rolled back from her forehead, is surmounted by red and gray ostrich tips. She wears a pleated gray tulle ruff. Her dress of red material is interwoven with gray and adorned with narrow bands of silver galloon. Her long flowing oversleeves are lined with gray; her bodice and close-fitting undersleeves are made entirely of silver-gray galloon striped with red and trimmed with gold buttons. A heavily linked gold chain extends over her right shoulder and follows the line of her bodice. She also wears a large gold brooch, pearl earrings, and a gold ring on her forefinger. At her wrists are ruffs of gray tulle. Her right hand rests upon the back of a chair upholstered in green velvet, adorned with gold fringe, and studded with brass nails. In her left hand is a closed fan. The background is dark. Beruete considered that the bust portrait in the *Museo del Prado*, Madrid, was painted by Velázquez at Naples in 1630. A portrait of the Empress was found in the apartments of Velázquez after his death. The portrait in the collection of The Hispanic Society of America is similar to the one at Berlin described by Beruete as “. . . an old copy, mild and without vigour, and not a very good one, of an original by the master [Velázquez] which has been lost, and which was doubtless an enlargement of the bust portrait at Madrid, for that likeness and the one at Berlin are identical” (2).

Oil on canvas. Height 204 cm.—Width 175 cm. Formerly in the collection of Francis Lathrop.



A106

ARTIST UNKNOWN
ISABEL DE BORBON, QUEEN OF SPAIN

ISABEL DE BORBON, QUEEN OF SPAIN

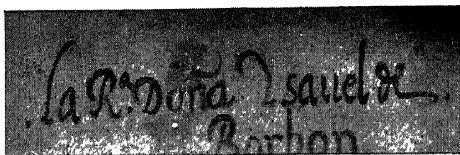
A106

The wife of Philip the Fourth has dark brown eyes and brown hair which she wears curled and adorned with a white feather and pearl ornament. She is dressed in black velvet embroidered in gold in a detached design. The bottom of her bell-shaped skirt is trimmed with narrow gold bands which also ornament her pointed bodice. Her long, flowing oversleeves, which are lined with silver tissue, are of the same material as her skirt. The tight undersleeves are of silver cloth with a design in gold. The ruffs are of gray tulle. She wears pendant pearl earrings, and a gold chain encircles her bodice. A double rope of pearls is festooned from the large gold brooch on her breast to a smaller brooch at her left side. Her right hand rests upon a wooden chair upholstered in blue velvet with a gold fringe. The background is formed by a brown and blue hanging. In comparing this portrait with others of the Queen, such as the equestrian one by Bartolomé González, retouched by Velázquez, the Vienna portrait painted by Velázquez from an older model, and portraits in the *Alte Pinakothek*, Munich, and the *Kunsthistorisches Museum*, Vienna, by Rubens, the closest relationship will be found to exist with the works by Rubens. The portraits were done during the second visit of Rubens to Spain in 1628 and 1629 when he wrote " . . . I have already done the heads of all the royal family, accurately and with great ease, from life . . ."

(3). In the portrait at The Hispanic Society of America the Queen appears as she did in 1628 and 1629; her hair is adorned with the same feather ornament as in the Rubens portraits, only

her costume differs. The dress is painted in the stiff, dry manner of the Spanish court painters, the whole treatment is strikingly different from that used in painting the head.

Oil on canvas. Height 197.6 cm.—Width 117 cm. Signed at left: *La R^a Doña Isauel de. Borbon.* Formerly in the collection of Francis Lathrop.





A1899

ARTIST UNKNOWN
PORTRAIT OF A LITTLE GIRL

PORTRAIT OF A LITTLE GIRL

Ar899

Her small figure, clad in a greenish-gray dress, stands against a dark red curtain. She has red ribbon bows and a gray ornament in her brown hair. Her large dark eyes are brown and her cheeks, very pink. Her dress is adorned with a wide band of black and white lace, a slender gold chain, and red ribbon bows. She wears a necklace and rings and in her right hand holds a closed fan. The background at the right is dark and the foreground is brown. Although she is not as elaborately dressed as the royal infantas, her costume shows that she lived at the time of Velázquez. The tonality of this canvas, which has darkened with time, recalls the work of Juan Bautista Martínez del Mazo, the son-in-law of Velázquez.

Oil on canvas. Height 149.5 cm.—Width 80 cm. Presented to The Hispanic Society of America on June 4th, 1925.



A92

ARTIST UNKNOWN
PORTRAIT OF A SPANISH LADY

PORTRAIT OF A SPANISH LADY

A92

She has black eyes and heavy black hair, which, falling loosely below her shoulders, is parted at the side and held in place by a rosette of red ribbon with pearls at the centre. Her face is profusely rouged in accordance with the fashion prevalent at the time of Mariana of Austria. Cloth of gold, interwoven with silver thread forming bands of guilloche ornament, is used for her narrow, pointed bodice and wide, bell-shaped skirt. A band of red material, elaborately designed, finishes the bodice to which is fastened a large gold brooch set with pearls. At her shoulders are pearl ornaments. Her enormous puffed sleeves, white, adorned with strips of silver cloth, are bound by bands of red ribbon bow-knots and have wide flaring cuffs of tulle. Her underskirt is of light red silk with bands of silver embroidery. Her large pendant earrings of pearls set in gold filigree are of the size which caused such astonishment to Madame d'Aulnoy. A row of pearls crosses her neck from shoulder to shoulder. At her waist is a rosette, similar to the one in her hair, from which is suspended a large silver watch, open-faced and set with two rows of pearls, and a key, ". . . according to the fashion of the day, which demanded that ladies, taking advantage of the fullness of their petticoats, should there exhibit every kind of trinket" (4). Bracelets of red ribbon joined by delicate gold links set with pearls, adorn her wrists, and a pearl ring set in gold is on the little finger of her left hand which holds an enormous handkerchief. Her right hand rests upon the back of a chair upholstered in red velvet studded with brass nails, partly

covered by the folds of a crimson curtain with a fringed border and gold tassels. The background is gray.

Oil on canvas. Height 242.4 cm.—Width 123 cm. Formerly in the collections of the Dukes of Osuna and of Francis Lathrop.

NOTES

(1) Plon, Eugène. *Leone Leoni, sculpteur de Charles Quint, et Pompeo Leoni, sculpteur de Philippe II*. Paris, 1887. p. 45, *tr.*

(2) Beruete, Aureliano de. *Velazquez*. London [1906?] p. 38.

(3) Rubens, Sir P. P. *Correspondance*. Anvers, 1887-1909. v. 5, p. 10, *tr.*

(4) Beruete. p. 102.

VII

EL GRECO

VII

Doménico Theotocópuli, known as El Greco, was a native of Candia in Crete. It has now been discovered that he was born Birth in 1541. He spent his early life in Italy where he painted in the Venetian manner such pictures as *The Purification of the Temple* in the Cook Collection, Richmond, and *The Adoration of the Magi* at Vienna. His reasons for leaving Italy and the date of his arrival in Spain remain a mystery. A year after the death of Titian (1577), El Greco was at Toledo, painting pictures for the Church of *Santo Domingo el Antiguo*. His next work was *The Expolio* for the Cathedral of Toledo, one of his finest accomplishments. In regard to his family, it seems satisfactorily established that Doña Gerónima de las Cuebas was not his wife but that she was the mother of his son, Jorge Manuel, who became distinguished as an architect. Little is known of El Greco's life at Toledo except that he was engaged in several lawsuits. In the same year in which the death of Juan Fernández Navarrete, *el Mudo*, occurred, Philip the Second commissioned El Greco to paint, for the Escorial, a picture of the martyrdom of Saint Maurice and his companions. Perhaps the King was encouraged by the markedly Venetian characteristics of the works which the artist had completed for the Church of *Santo Domingo el Antiguo* and by his reputation as a pupil of Titian. When the *Saint Maurice* was completed, it failed to please the King, possibly because of its extreme individuality. Philip, with his usual preference for the Italian artists whom he had imported, replaced it with a work by Romulo Cincinnato. Almost coincident with El Greco's failure at court was the slow change in his manner of painting. Leaving the memories of Venice far behind him, he began to develop a style of his own. How much of this change

*The Burial
of the
Count of
Orgaz*

was due to his failure and consequent isolation from court and how much to the effect of Spain upon him is yet to be decided. His next achievement, *The Burial of the Count of Orgaz*, painted before his mannerisms had increased, reveals him as a genius equal to Velázquez. This painting, which shows a miracle held in reverence by the Toledans, is rich in colour and interesting in composition. In the lower part of the picture many grave citizens of Toledo are portrayed gazing upon the dead body of the Count of Orgaz while his soul in the arms of an angel ascends to the heavenly group awaiting it in the clouds. Besides the portraits in this work El Greco painted many representations of the illustrious persons of his time. Among the best known are *Fray Hortensio Paravicino* in the Boston Museum of Fine Arts, *Cardinal Niño de Guevara* in the Havemeyer Collection, New York, and the portraits of the two Covarrubias in the *Museo del Greco*, Toledo. Unlike Sánchez Coello, Moro, and Pantoja de la Cruz, El Greco did not have the privilege of painting the royal family. His pictures of saints vary in excellence, but all express a fervid mysticism. He and Morales were not dissimilar in their intense religious feeling. Among the artist's important commissions was one for the *Colegio de San Agustín*, Madrid. Three paintings now in the *Museo del Prado* are thought to have been painted for this *colegio*: *The Crucifixion*, *The Resurrection*, and *The Baptism*. Two works originally executed for the Chapel of *San José*, Toledo, are at present in the Widener Collection, Philadelphia. In 1603 El Greco began the *retablo* for the *Colegio de San Bernardino*, Toledo. One of his last commissions was for the *retablo mayor* and side altars of the Hospital of *San Juan Bautista* at Toledo. As he grew older, his mannerisms which have been attributed to Byzantinism, mysticism, and astigmatism, showed a marked increase. *The Opening of the Fifth Seal* and *The Laocoön* clearly exhibit, as do so many of his later works, the artist's tendency to lengthen certain of his figures until they

are out of proportion and to give an unusual interpretation to subjects which others handled in a more conventional manner. Also of this date are *The Adoration of the Shepherds* in the Metropolitan Museum of Art, New York, and *The Prayer in the Garden* in the National Gallery, London. His landscape of Toledo in a storm is a remarkable achievement. Like Velázquez, he rarely ventured into this field of art, but, when he did, he was eminently successful. On March 31st, 1614, El Greco, being very ill, directed that his son should have the power to make his father's will. His death took place soon afterwards on April 7th, 1614. Death He was buried in the Church of *Santo Domingo el Antiguo*, Toledo, where he had first worked upon his arrival in Spain. He did not influence the artists of his time, and the work of his pupils, Luis Tristán and Jorge Manuel Theotocópuli, was not of lasting importance. His extraordinary effect upon later generations is well known. Of his artistic personality Roger Fry writes:

"Strange and extravagantly individual as El Greco seems, he was not really an isolated figure, a miraculous and monstrous apparition thrust into the even current of artistic movement" (1). ". . . he was a singularly pure artist, he expressed his idea with perfect sincerity, with complete indifference to what effect the right expression might have on the public. . . . Nowhere is a violent form softened, nowhere is the expressive quality of brushwork blurred in order to give verisimilitude of texture; no harshness of accent is shirked, no crudity of colour opposition avoided, wherever El Greco felt such things to be necessary to the realisation of his idea" (2).



A74

EL GRECO
HOLY FAMILY

HOLY FAMILY

A74

The pale oval of the Virgin's face is bent towards the Child upon her lap. A white mantilla half conceals her light brown hair. Her gown is of deep rose colour and her mantle, of blue-green material bordered with yellow. The Child has brown hair and dark eyes. Saint Joseph, clad in a yellow mantle, appears at the right. His hair, eyes, and beard are brown. Across the sky float ragged gray clouds. Von Loga dates this picture during El Greco's first Toledan period and Cossío from his second period, describing it as follows:

" . . . in its types, as well as in execution and in its tones, although the latter are somewhat colder, it bears a close relationship to the *Virgin* of the Chapel of *San José*, of Toledo [now in the Widener Collection, Philadelphia]. In the former canvas, as in this, the poetic charm of the scene, the supreme elegance of the types, the constructive force, the intense vitality, the magic of the colouring dominate. In its expressive nudes there is the frank naturalness, without affectation, of the primitive painters; and in the carmine, the dark blue, and yellow of the draperies, the artist has perhaps succeeded in the most fortunate discovery of the tonalities, a little violent, which he has been seeking since the *Saint Maurice*. The white mantilla on the head of the Virgin, is, from the spontaneity of its execution, the note in the picture which places it most definitely in this period. But above all it has, perhaps more than any other, that air of universal and eternal realism, which, wherever it is found, makes us forget the subject and the period, to regard the work as one of our own day" (3).

Oil on canvas. Height 106 cm.—Width 87.5 cm. Formerly in the

collections of the Count of Oñate; the Marquis of Salamanca; Don José de Madrazo y Agudo; Don Raimundo de Madrazo y Garreta. Exhibited at the New Gallery, London. Exhibition of Spanish art. 1895-96. Reproduced in Barrès, Maurice and Lafond, Paul. *Le Greco*. Paris [19—?]. p. 67; Cossío, M.B. *El Greco*. Madrid, 1908. v. 2, plates 54, 54a; *Diario de la marina*. March 5th, 1922. p. 3; Lafond, Paul. *Le Greco*. Paris [19—?] plate 10. Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 124; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 6, no. 25; Starkweather, W. E. B. *A man and his museum*. In *The Mentor*. February 1926. v. 14, p. 35; Trapier, E. du G. *El Greco*. New York, 1925. Frontispiece.



A69

EL GRECO
PIETA

PIETA

A69

The Christ is the central figure in a pyramidal group formed by the Virgin clad in red and blue garments, Saint John the Evangelist in robes of white and green-blue, and Saint Mary Magdalene in yellow, pink, and blue draperies. At the left are three crosses on a brown hill. Gray clouds, tinged with pink, veil the blue sky. A similar subject attributed to El Greco is in The John G. Johnson Art Collection, Philadelphia. Cossío assigns the New York picture to El Greco's first Toledan period and writes:

"The Pietà is a small picture full of intense dramatic interest, conceived and executed in the heroic spirit of the time; with the same severe Virgin as in *The Annunciation*, but with an expression heart-rending in its grief; the same angels and the same Christ as in *The Trinity*, but of more tragic aspect; the same tonality as in both paintings, but with more carmine reflections; and with an execution more feverish and much less careful" (4).

The Annunciation and *The Trinity* referred to by Cossío are both in the *Museo del Prado*, Madrid.

Oil on canvas. Height 66 cm.—Width 48 cm. Formerly in the collection of Don Luis Navas, Madrid. Reproduced in Cossío. M. B. *El Greco*. Madrid, 1908. v. 2, plate 25; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. plate 6, no. 101; Trapier, E. du G. *El Greco*. New York, 1925. plate 8; Willumsen, J. F. *La jeunesse du peintre El Greco*. Paris, 1927. v. 2, plate 64.



A1894

EL GRECO
AN EVANGELIST *also known as* THE HOLY SIMEON

AN EVANGELIST *also known as* THE HOLY SIMEON

A1894

He is clad in a green garment with a white collar and holds a pencil and large book bound in brown. His dark eyes gaze forth from his emaciated face. His hair, beard, and mustache are black. The background is painted dark brown. Cossío dates this picture during the last years of the artist's life. A variant is in the collection of the Marquis de San Félix, Oviedo. In the *Sacristía* of Toledo Cathedral is a saint very like this one, also by El Greco. The book which is closed in the New York replica is open in the Toledo picture to show a representation of the Virgin and Child.

Oil on canvas. Height 71.5 cm.—Width 53.5 cm. Signed at right. Presented to The Hispanic Society of America on June 4th, 1925. Formerly in the collections of the Countess of Añover y Castañeda and of Archer M. Huntington, Esquire, New York. Reproduced in Barrès, Maurice. *Greco; ou, Le secret de Tolède*. Paris, 1912. plate facing p. 112; Barrès, Maurice and Lafond, Paul. *Le Greco*. Paris [19—?]. p. 126; Cossío, M. B. *El Greco*. Madrid, 1908. v. 2, plate 72 bis; Lafond, Paul. *Le Greco*. Paris [19—?]. plate 32; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 36, no. 213; Idem. *El Greco*. München [c1916]. abb. 55.





A73

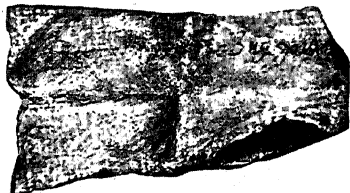
EL GRECO
SAINT JEROME

SAINT JEROME

A73

The saint, who is seated in a dark cave, gazes upon a crucifix which he holds in his left hand. His hair and long beard are white and his eyes are gray. A fold of red drapery partially covers his aged body. A stone is clasped in his right hand. A skull, hourglass, pen and pen holder, books, and a piece of white paper, on which appears the artist's signature, are placed before him. Near the entrance to the cave is hung his cardinal's red hat and above it the gray sky is seen. Cossío assigns this painting to the artist's last period. El Greco painted many different representations of Saint Jerome clad in his cardinal's robes, among them those in the National Gallery, London, the *Musée Bonnat*, Bayonne, and the Frick Collection, New York. More closely resembling the one in The Hispanic Society of America is the saint in the possession of the Marquis of Santa María de Silvela, Madrid.

Oil on canvas. Height 80 cm.—Width 65 cm. Signed at right. Formerly in the collections of Doctor Bamberg, Nice and of M. Paul Mersch, Paris. Reproduced in Blaikie Murdoch, W. G. *The Hispanic Museum, New York*. In *The Connoisseur*. September 1917. p. 26; Cossío, M. B. *El Greco*. Madrid, 1908. v. 2, plate 72; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 45, no. 284b; Idem. *Paintings by El Greco in America*. In *Art in America*. October 1916. v. 4, fig. 6 (reproduced as *Saint Simeon*); Trapier, E. du G. *El Greco*. New York, 1925. plate 22.



DETAIL OF SAINT JEROME
(Signature)



A83

EL GRECO
SAINT DOMINIC

SAINT DOMINIC

A83

The saint kneels upon the ground before a brown crucifix; his hands are clasped, his head bowed. He is clad in the white tunic and black cloak of his Order. His head is uncovered showing his black hair. In the left-hand corner of the picture two stones support the crucifix. The sky is gray and stormy. The Boston Museum of Fine Arts has acquired a *Saint Dominic* not unlike this one.

Oil on canvas. Height 71.5 cm.—Width 57.5 cm. Presented to The Hispanic Society of America on October 14th, 1921. Formerly in the collection of M. Henri Rochefort, Paris. Reproduced in Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 37, no. 223a; Trapier, E. du G. *El Greco*. New York, 1925. plate 19.



A71

EL GRECO
SAINT JAMES THE GREAT

SAINT JAMES THE GREAT

A71

Santiago, clad as a pilgrim in white tunic and red mantle, has over his left shoulder a hat adorned with scallop shells. In his right hand is a pilgrim's staff and in his left, a book. His hair, beard, and eyes are brown. He stands upon a hilltop against a background of gray clouds. In the distance rise blue and brown hills. This work, "a small picture of intimate enchantment", is said by von Loga to resemble in type the Saviour in the *Museo del Greco*, Toledo (5). Not unlike this *Saint James the Great* is a canvas representing the same saint, which is in the collection of Baron Herzog, Budapest. In this replica the buildings of Toledo may be seen with great distinctness in the background.

Oil on canvas. Height 62 cm.—Width 32 cm. The artist's initials $\delta \theta$ appear on the stone at the feet of the saint. Formerly in the Ivan Stehoukine Collection, Paris. Reproduced in King, G. G. *The way of Saint James*. New York, 1920. v. 2, frontispiece; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 125; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 30, no. 181; Idem. *Paintings by El Greco in America*. In *Art in America*. October 1916. v. 4, fig. 3; Pijoán y Soteras, José. *Historia del arte*. Barcelona [c1916]. v. 3, p. 408; Sedelmeyer Gallery. *Illustrated catalogue of the eleventh series of 100 paintings by old masters*. Paris, 1911. no. 65; Trapier, E. du G. *El Greco*. New York, 1925. plate 21.



A72

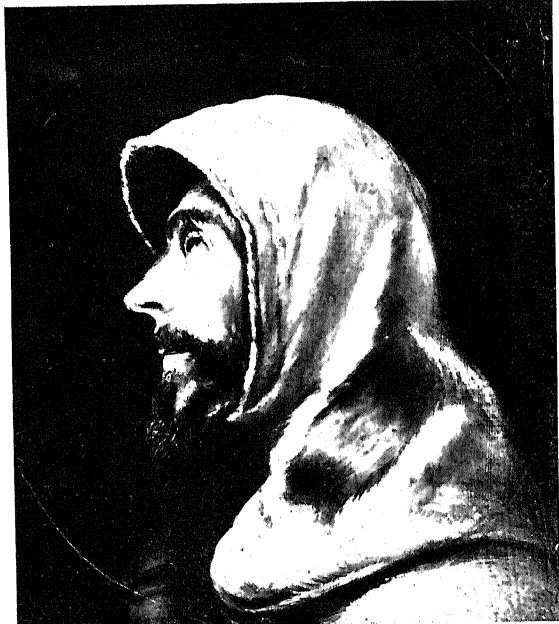
EL GRECO
SAINT JAMES THE GREAT

SAINT JAMES THE GREAT

A72

The saint is clad in a blue tunic and yellow mantle. His hat with its scallop shells is slung over his right shoulder and a staff is clasped in his left hand. His eyes, hair, and beard are brown. A light shines through the gray clouds above him.

Oil on canvas. Height 42.8 cm.—Width 36.5 cm. Presented to The Hispanic Society of America on January 12th, 1922. Formerly in the collection of Doña María del Carmen Mendieta, Madrid. Reproduced in Calvert, A. F. *El Greco*. London, 1909. plate 44; Cossío, M. B. *El Greco*. Madrid, 1908. v. 2, plate 42; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 31, no. 180; Trapier, E. du G. *El Greco*. New York, 1925. plate 20.



A84

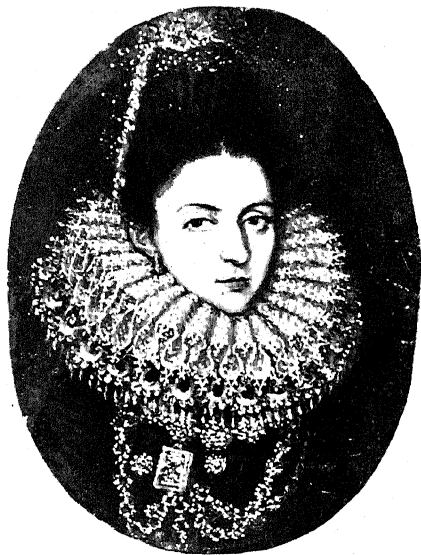
EL GRECO
HEAD OF SAINT FRANCIS

HEAD OF SAINT FRANCIS

A84

His head, in profile and covered by a browrr cowl, is seen against a dark background. El Greco painted many representations of Saint Francis. One of the earliest is in the collection of Don Ignacio Zuloaga y Zanora.

Oil on canvas. Height 45.3 cm.—Width 39 cm. Presented to The Hispanic Society of America on August 26th, 1921. Reproduced in *Arts and decoration*. April 1916. v. 6, v° of front cover; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 42, no. 264; Trapier, E. du G. *El Greco*. New York, 1925. plate 23.



A310

EL GRECO
MINIATURE OF A LADY

MINIATURE OF A LADY

A310

Upon her auburn hair is an elaborately jeweled ornament, and many chains of gold are about her neck. She has scarlet lips, and her cheeks are faintly tinged with pink. Her eyes are dark. She wears a black gown and a white lace ruff such as the women of the court of Philip the Second wore. The background is dark green. Venturi attributes this work to El Greco's last period.

Oil on cardboard. Height 7.9 cm.—Width 5.8 cm. Presented to The Hispanic Society of America on November 18th, 1922. Formerly in the Martínez Sobrano Collection, Valladolid. Reproduced in Bertaux, Emile. *Notes sur le Greco. II. L'Italianisme*. In *Revue de l'art*. December 1912. v. 32, p. 403; Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 55, no. 359; Trapier, E. du G. *El Greco*. New York, 1925. plate 15; Vaughan, Malcolm. *Portraits by El Greco in America*. In *International studio*. March 1927. p. 23; Venturi, Lionello. *La formación del estilo del Greco*. In Sociedad española de excursiones. *Boletín*. December 1918. v. 26, plate facing p. 230; Wilcox, E. H. *Two examples of unusual work by Greco*. In *The Lotus magazine*. October 1912. v. 4, frontispiece.

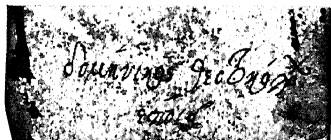


MINIATURE OF A MAN

A311

Like many of the portraits in El Greco's series of Castilian gentlemen in the Prado, the subject of this miniature remains unidentified. His eyes are dark and his dark hair grows back from his high forehead. His beard and mustache are brown. His black doublet with its white ruff is in accordance with the sombre fashion of the period. The background is brown. Very few miniatures by El Greco have been found, although in his youth he had as a patron, Julio Clovio, perhaps the most illustrious miniaturist of his time. Many of the pictures listed in the inventory of El Greco's possessions (1614) are described as *pequeñito* and *chiquito* but none of them seems to be a portrait miniature (6). The small portrait of Doctor Pisa in the collection of Doctor Marañón, Madrid, and these two miniatures in The Hispanic Society of America are of interest because of their unusual character.

Oil on cardboard. Height 7.9 cm.—Width 5.7 cm. Signed on the back. Presented to The Hispanic Society of America on November 18th, 1922. Formerly in the Martínez Sobrano Collection, Valladolid. Reproduced in Bertaux, Emile. *Notes sur le Greco. II. L'Italianisme.* In *Revue de l'art.* December 1912. v. 32, p. 403; Mayer, A. L. *Dominico Theotocopuli, El Greco.* München, New York, 1926. p. 55, no. 358; Trapier, E. du G. *El Greco.* New York, 1925. plate 14; Vaughan, Malcolm. *Portraits by El Greco in America.* In *International studio.* March 1927. p. 23; Venturi, Lionello. *La formación del estilo del Greco.* In Sociedad española de excursiones. *Boletín.* December 1918. v. 26, plate facing p. 230; Wilcox, E. H. *Two examples of unusual work by Greco.* In *The Lotus magazine.* October 1912. v. 4, frontispiece.



DETAIL OF MINIATURE
OF A MAN
(Signature)



A68

EL GRECO
SAINT MARY MAGDALENE
(ATTRIBUTED)

SAINT MARY MAGDALENE
(ATTRIBUTED)

A68

Covered by a red mantle, the saint kneels at the entrance of a rocky cave. Her long yellow hair falls about her. Her brown eyes gaze pensively towards a crucifix which is supported upon a stone. As in many scenes representing her penance in the desert, a yellow skull, the symbol of mortality, lies upon a rock. In the background are gray clouds and blue sky. This *Mary Magdalene*, although it cannot compare in excellence with the one in the *Museu de Cau Ferrat*, Sitges, approaches it in colour and type. Less emaciated and probably of an earlier period is the same saint in the Worcester Art Museum.

Oil on canvas. Height 62.5 cm.—Width 52.7 cm. Presented to The Hispanic Society of America on January 12th, 1922. Reproduced in Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 47, no. 296.



A1758

EL GRECO
SAINT JOHN THE EVANGELIST
(ATTRIBUTED)

SAINT JOHN THE EVANGELIST
(ATTRIBUTED)

A1758

Over Saint John's yellowish-green tunic is draped a pink mantle shaded to red. His hair and eyes are brown. He stands upon a gray mound against a background of blue sky and gray clouds. Of this painting and *The Virgin*, its companion piece, Perkins writes that they belong to El Greco's last period, and adds:

"As examples of the most characteristic and sought for manner of El Greco these certainly merit to be better known: especially the beautiful Evangelist" (7).

There is a *Crucifixion* in the National Gallery at Athens, attributed by Mayer to El Greco, which shows the Virgin, Mary Magdalene, and Saint John, with the crucified Christ. The Virgin and Saint John in this painting resemble the panels in The Hispanic Society of America, which, judging by the attitudes of the figures, may have been placed originally on either side of a crucifix.

Oil on wood. Height 106.6 cm.—Width 52 cm. Presented to The Hispanic Society of America in August 1921. Exhibited at The Cleveland Museum of Art. Inaugural exhibition, 1916; San Francisco Museum of Art. Loan exhibition of old masters, 1920. Reproduced in Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 18, no. 90; Perkins, F. M. *Tre quadri inediti del Greco*. In *Rassegna d'arte*. 1914. anno 14, v. 1, p. 86.



A1757

EL GRECO
THE VIRGIN
(ATTRIBUTED)

THE VIRGIN
(ATTRIBUTED)

A1757

The *Mater Dolorosa's* pallid face is framed in white, and a blue-green mantle covers her head and falls in many folds about her figure. Her dark eyes gaze upon the ground and her hands are clasped. The gray background is streaked with white. This painting is a companion piece to the *Saint John the Evangelist*.

Oil on wood. Height 107.5 cm.—Width 52 cm. Presented to The Hispanic Society of America in August 1921. Exhibited at The Cleveland Museum of Art. Inaugural exhibition, 1916; San Francisco Museum of Art. Loan exhibition of old masters, 1920. Reproduced in Unamuno y Jugo, M. de. *Il Greco*. In *Rassegna d'arte*. 1914. anno 14, v. 1, p. 85.

NOTES

- (1) Fry, R. E. *Vision and design*. New York [19—?]. p. 135.
- (2) *Ibid.* p. 137.
- (3) Cossío, M. B. *El Greco*. Madrid, 1908. v. 1, p. 327, *tr.*
- (4) *Ibid.* v. 1, p. 157, *tr.*
- (5) Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 124, *tr.*
- (6) Borja de San Román y Fernández, Francisco de. *El Greco en Toledo*. Madrid, 1910. p. 189-198.
- (7) Perkins, F. M. *Tre quadri inediti del Greco*. In *Rassegna d'arte*. 1914. anno 14, v. 1, p. 86, *tr.*

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- WILLUMSEN, J. F. *La jeunesse du peintre El Greco*. Paris, 1927. 2 v.

VIII

FRANCISCO PREBOSTE

VIII

Francisco Preboste declared in a document of 1604 that he had reached the age of fifty, thus establishing the year of his birth as 1554. In several documents he is described as the servant of El Greco, and twice he is mentioned as an Italian, so that it seems most probable that he was brought from Italy by his master. El Greco showed confidence in his servant on many occasions and left matters to his care or to that of Jorge Manuel Theotocópuli, his son. In a contract for the *retablo mayor* in the Royal Monastery of *Nuestra Señora de Guadalupe* (April 16th, 1597) it is stipulated that Preboste and Jorge Manuel Theotocópuli, the son of El Greco, finish the work in case of the death of El Greco. This *retablo* was executed after the death of the artist by Giraldo de Merlo and Jorge Manuel Theotocópuli following the plans of Juan Gómez de Mora. Preboste is not again mentioned in connection with the *retablo*. On June 2nd, 1601 El Greco gave to Preboste the power to go to Illescas to receive 125,000 *maravedis* from Blas de Cimbrón in part payment for the pictures which El Greco did for the *Colegio de Religiosos Calzados de la Orden de San Agustín* at Madrid. Preboste witnessed several documents, but his name does not appear in the will of his master. Hence, it seems possible that his death occurred before that of El Greco which took place in 1614. It is difficult to form an opinion of his manner of painting as there are no signed pictures attributed to him. That he was inspired by his famous master is all that can be conjectured about him.

The servant
of El Greco



A70

FRANCISCO PREBOSTE
THE VIRGIN WITH THE CRYSTAL DISH
(ATTRIBUTED)

THE VIRGIN WITH THE CRYSTAL DISH (ATTRIBUTED)

A70

The Virgin in the centre of the group wears a green mantle over a pink tunic. A white mantilla covers her dark hair and falls over her shoulders. Her eyes are brown. The Child upon her lap has light brown hair and dark eyes. A voluminous mantle covers the head of the woman beside her. Her face is pressed close to the shoulder of the Virgin. At the left is Saint Joseph with dark hair, eyes, and beard, enveloped in a yellow garment. The sky is blue with gray clouds. This picture may be a copy by Preboste of a painting on the same subject by El Greco, such as the Cleveland *Holy Family*, although there are no works by Preboste with which to compare it. That Luis Tristán, a pupil of El Greco, may have painted it is also possible. The picture on the same subject in the collection of the late Sir William Van Horne resembles this one as to composition. Von Loga gives the following description of the New York picture:

"Of the *Virgin with the Crystal Dish* four copies are known, (that of Sir William Van Horne, at Montreal, formerly at Montfort; that of the collection of M. Marcel von Nemes, at Budapest, formerly in the possession of M. O'Rossen, of Paris [now in The Cleveland Museum of Art] and that of the King of Roumania, at Bucharest), among which I give preference to the example in The Hispanic Society of America. The figures are presented to us familiarly grouped. Saint Joseph holds with his right hand the crystal fruit dish, from which the Virgin takes some pears that Jesus, extending his right arm, attempts to grasp. The whole canvas abounds with a singular enchantment.

It attracts and captivates one immediately. The work, partly executed in the studio of El Greco, is described in the inventory, taken after his death. It is worth noting that the figures of the Virgin and Child are identical with those in the principal group of the beautiful altarpiece of the Chapel of *San José*, of Toledo, which was a short time ago added to the famous Widener Collection of Philadelphia" (1). A careful perusal of the inventory of 1614 fails to reveal the description mentioned by von Loga. A second inventory was made in 1621 also by the son of El Greco, and in the list may be found two pictures described as images of the Virgin, with the Child and Saint Joseph, and a Mary which may refer to two of the paintings under discussion.

Oil on canvas. Height 119.5 cm.—Width 99.5 cm. Reproduced in *España en Norte América*. In *Pictorial review*. Spanish edition. April 1916. p. 5; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 126; *Las Novedades*. April 23rd, 1916. año 41, p. 18; Pijoán y Soteras, José. *Historia del arte*. Barcelona [c1916]. v. 3, p. 408; Sedelmeyer Gallery, Paris. *Illustrated catalogue of the eleventh series of 100 paintings by old masters*. Paris, 1911. no. 67.

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IX

JORGE MANUEL THEOTOCOPULI

IX

Jorge Manuel, the illegitimate son of Doménico Theotocópuli and Doña Gerónima de las Cuebas, was born in 1578, probably at Toledo. He was taught painting by his father, who also instructed him in architecture in which he became especially distinguished. That the little page in *The Burial of the Count of Orgaz* represents Jorge Manuel at the age of eight has been suggested, because upon his handkerchief appears the date of his birth. Documents of 1609 and 1612 prove that he was the painter, and Giraldo de Merlo, the sculptor, for the *retablo* in the Church of Bayona, or Titulcia. These paintings, which were at one time attributed to El Greco, consisted of scenes in the life of Saint Mary Magdalene. According to Cossío the following subjects were depicted: *Christ Speaking to the Magdalene in Her House*, *An Angel Appearing to the Saint*, *Apparition of Jesus to the Magdalene*, *Supper in the House of Simon*, and *The Assumption of the Magdalene*. On December 5th, 1612 Jorge Manuel received the sum of 27,000 *maravedís*, on account, for a monument which he was to make for the Church of *Santo Domingo el Antiguo*, Toledo. He married Doña Alfonsa de Morales who bore him one son, Gabriel. He gave her power to collect 900 *reales* for his work on the *retablo mayor* in the Royal Monastery of *Nuestra Señora de Guadalupe* on July 28th, 1615. This *retablo*, which was originally contracted for by El Greco, was executed after his death by Giraldo de Merlo, Jorge Manuel, and others. Exactly what share the son of El Greco had in this work is unknown. A few years after his wife's death he married a widow, Doña Gregoria de Guzmán, by whom he had three children, Claudia, María, and Jorge. In 1608 El Greco had be-

Birth

Marriage

gun work on the *retablo mayor* and side altars of the Church of the Hospital of *San Juan Bautista*, Toledo, but he had not proceeded very far with it at the time of his death. His son, on whom he greatly depended in his old age, undertook to complete the work. He, in his turn, failed to finish it, and in 1630 he was replaced by Gabriel de Ulloa. Jorge Manuel was appointed master contractor for the *Casa de Ayuntamiento* of his native city. El Greco did not live to see his son made *maestro mayor* and sculptor for the Cathedral of Toledo, as this took place on March 10th, 1625. After a fire in the *Capilla Mozárabe* of the Cathedral it was decided to erect a stone cupola to supplant the old one. This decision was made in 1622 when Toribio González was in charge, but the cupola and lantern were executed later (1626-1631) by Jorge Manuel. His plan met with opposition from other architects, especially from Fray Alberto de la Madre de Dios, who thought that it could not be done in the way Jorge Manuel proposed. The plan had the support of Giovanni Battista Crescenzi, an Italian architect of note, and it was completed successfully. It is thought that Jorge Manuel Theotocópuli's death took place on March 29th, 1631 at Toledo. As an architect his fame is well established. His pictures present a more difficult problem in that a large portion of his work probably remains unidentified. That he often copied the works of his father is shown by the signed *Expolio* in the *Museo del Prado*, Madrid. Also attributed to him is a copy of the lower part of *The Burial of the Count of Orgaz* in the same gallery and a copy of El Greco's *Purification of the Temple* in the collection of Don Ramón Díaz at Jerez de la Frontera. It is possible that his work and that of Luis Tristán, a pupil of El Greco, have become confused as so little is known about either artist.

Death



A75

JORGE MANUEL THEOTOCOPULI
JESUS IN THE HOUSE OF SIMON
(ATTRIBUTED)

JESUS IN THE HOUSE OF SIMON (ATTRIBUTED)

A75

Seated at the head of the table is the Christ clad in carmine tunic and blue mantle. On either side of the table are three men in tunics and mantles of blue, green, red, white, and yellow. Standing by the Christ is Mary clad in gray tunic and yellow mantle. She holds in her hand the vase of ointment. A figure draped in a pink mantle appears at the right; it is difficult to decide whom it represents. The table is covered with a white cloth on which are placed various objects, among them, bread, red wine, and fruit. The walls of the room are gray and the woodwork, brown with the exception of the *mudéjar* ceiling which is painted green, yellow, and brown. Von Loga describes this work as follows:

"The supper of *Simon with the Magdalene* shows the solitary artist in a harsh manner and a carefully chosen colouring. Only by the beautiful hands one recognizes the paw of the lion" (1).

It does not seem probable that this canvas was painted by El Greco, as von Loga suggests. Rather should it be given to the son of the artist, Jorge Manuel Theotocópuli, who worked in the manner of his father without attaining the latter's excellence. That Jorge Manuel painted scenes in the life of Saint Mary Magdalene for the Church of Bayona, or Titulcia, has been proved by various documents. Possibly this is one of the pictures originally intended for that church. Among the variants on this subject attributed to El Greco is one which was formerly in the Durand-Ruel Galleries, New York, and a painting in a private collection at Amsterdam. Although in his early works El Greco often employed architectural backgrounds in the manner of the

Venetians, after his arrival in Spain he ceased almost entirely this practice. His son, more famous as an architect than as a painter, would have been interested in portraying a room with a *mudéjar* ceiling such as this one. This architectonic preference may be observed in another work probably painted by Jorge Manuel for this same *retablo*. It represents *Jesus Speaking with Mary Magdalene*. The background is formed by a large doorway which opens into another room where Martha is working. In *The Apparition of Jesus to the Magdalene* (*Noli me tangere*), said by Mayer to belong to the original *retablo*, the Magdalene has a heavy mantle over her head and the contours of her face are rounded. She more closely resembles the saint in the example at The Hispanic Society of America, because in the other paintings she is a different type of woman and wears a mantilla, also, instead of standing at one side with the vase, she pours the ointment over the head of the Christ from her position behind Him.

Oil on canvas. Height 150 cm.—Width 104.5 cm. Reproduced in Mayer, A. L. *Dominico Theotocopuli, El Greco*. München, New York, 1926. p. 60, no. 296a II; Sedelmeyer Gallery, Paris. *Illustrated catalogue of the eleventh series of 100 paintings by old masters*. Paris, 1911. no. 69.

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X

FRANCISCO DE ZURBARAN

X

Francisco de Zurbarán was born at Fuente de Cantos, Badajoz, Birth and was baptized on November 7th, 1598. His parents, Luis de Zurbarán and Isabel Márquez, apprenticed him to Pedro Díaz de Villanueva, an image painter of Sevilla, from 1614 through the year 1616. *The Immaculate Conception*, signed and dated 1616, is generally considered his first work. After executing the paintings for the *retablo* of the Chapel of *San Pedro* in the Cathedral of Sevilla, he went to Llerena in Extremadura. He was recalled to Sevilla to paint a series of pictures for the cloister of the Convent of the Order of *Mercedarios Calzados*, depicting scenes from the life of Saint Peter Nolasco and a Crucifixion for the sacristy of the Convent of *San Pablo*. Completing this work in 1629, he was requested by the Council of the city of Sevilla to take up his residence there. Not long after this, he painted *The Apotheosis of Saint Thomas Aquinas* (Sevilla. *Museo Provincial de Bellas Artes*), one of his finest achievements. *The Legend of the Bell* in the Museum at Cincinnati bears the artist's signature and the date 1630. A series on the life of Saint Bonaventura, painted for the church of that saint at Sevilla, has been scattered; two works are at Paris, one at Dresden, and one at Berlin. Many paintings in the *Museo Provincial de Bellas Artes*, Sevilla, came from the Carthusian Monastery of *Santa María de las Cuevas*. The finest is, perhaps, the *Conference of Saint Bruno with Pope Urban the Second*. From the years 1638 to 1647 date the important canvases in the Monastery of Guadalupe. *The Adoration of the Shepherds* (1638), painted for the Carthusian Monastery at Jerez de la Frontera, was signed with the title Painter to the King, but it is not known in what year this title was conferred. Painter to the King

It is possible that he received this honour as a reward for his decoration of *El Santo Rey Don Fernando*, the famous ship which the people of Sevilla sent as a present to Philip the Fourth of Spain in 1638. Sentenach writing of this gift says that it was ". . . thought that it would be very effective as a relaxation for the King and pleasing to the favourite, the Count-Duke of Olivares, to send them a ship in which the splendour of the naval construction of the time should reach its highest point, so that the King of Spain could sail in it on the extensive pond of the Retiro, recently constructed, imagining that he was plowing the seas of his extensive domains.

"The ship was constructed with every luxury in the workshops of the Alcázar of Sevilla . . .

"Finished under the direction of Captain Lucas Guillén de Veas and with the collaboration of the best Sevillian artists for its embellishment and adornment, foremost among them Zurbarán, it was launched in the Guadalquivir, on one of the first days of June 1638, and afterwards transported to Madrid, being delivered to the King, through the mediation of the Count-Duke, in the early part of July of the same year.

Work for
a ship

"Captain Lucas Guillén wrote various letters giving an account of the great effect created by the ship at the Court of Madrid at the sight of its splendour in the lake of the Retiro with all of its apparatus of sails, riggings, pennons, cannon, flags and lanterns, the taste and perfection of its details, being admired above all, and principal among these the pictures, entrusted to the skill of Alonzo de Deza and *Francisco de Zurbarán*, the latter having received 914 *reales* for what he executed by hand in the famous ship.

"These pictures must have been allegorical and well coloured, when they attracted so much attention that the King felt impelled to give the title of Painter to the King to the artist; and it is probable that the great Velázquez was not unconcerned with

the decision, since on every occasion he was disposed to show favour to the painters, who were his fellow countrymen, as he showed to as many as had recourse to him, for they were always satisfied by his amiability and protection" (1). Zurbarán was not able to go to court with the gift, possibly on account of the illness of his wife, Doña Beatriz de Morales, who died in 1639. According to documents recently discovered, he married again on January 29th, 1644. His second wife, Doña Leonor de Torderas, bore him many children. His biographers differ as to the date of his appearance at court, some placing it as late as 1650. From 1639 to 1659 he painted few pictures. It is doubtful if all of the paintings on the *Labours of Hercules*, done for the Palace of the Buen Retiro, are by the hand of Zurbarán. To this last period belong an *Immaculate Conception*, a *Holy Family* (both in the Szépművészeti Múzeum at Budapest), and a *Saint Francis of Assisi* in the collection of Señor Beruete at Madrid. Zurbarán was alive on February 28th, 1664. The date of his death is unknown. Cascales y Muñoz writes ". . . that this artist . . . cultivated almost exclusively portraits and religious scenes, that all of his subjects are copied directly from nature, that is from the living model, . . . that his manner of painting habits, especially those of white wool, is graceful and perfect, through the fidelity of the tonality and the suavity with which they are painted, that his compositions are generally simple and of few figures, all of them in serious and dignified attitudes, made sometimes from single studies, the details being treated with exaggerated care, and that he took pleasure in finishing the figures of the foreground with strong contrasts of light and shade, producing an admirable effect, which was diminished gradually in the figures occupying the background" (2).

At court



A97

FRANCISCO DE ZURBARAN
CARTHUSIAN MONK READING

CARTHUSIAN MONK READING

A97

A monk with black hair and eyes, clothed in the white woolen habit of the Carthusian Order, is seated on a chair, against a dark background. He holds in his hands a letter to which is affixed a seal. The red covering of the chair is visible. Von Loga writes of this painting:

"The quality of the drapery, so detailed in its folds; the dexterity of the *chiaroscuro*; the naturalness of the posture; the life which radiates from the face with its firm gaze and pensive forehead; the hands so correctly drawn are qualities sufficient for recognizing the interest of this painting . . ." (3).

Moines de Zurbaran, blancs chartreux qui, dans l'ombre,
Glissez silencieux sur les dalles des morts,
Murmurant des *Pater* et des *Ave* sans nombre,
Quel crime expiez-vous par de si grands remords? (4).

Oil on canvas. Height 141 cm.—Width 96 cm. Formerly in the collection of George Donaldson, Esquire, London. Exhibited at the New Gallery, London. Exhibition of Spanish art, 1895-96; at the Corporation of London Exhibition. Guildhall, London, 1901. Reproduced in Blaikie Murdock, W. G. *The Hispanic Museum, New York*. In *The Connoisseur*. September 1917. p. 27; Cascales y Muñoz, José. *Francisco de Zurbarán*, tr. by N. S. Evans. New York, 1918. frontispiece; *Diario de la marina*. March 5th, 1922; Kehr, H. L. *Francisco de Zurbarán*. München [c1918]. plate 20; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 135; Idem. *Die malerei in Spanien*. Berlin, 1923. abb. 139; Mayer, A. L. *Zurbaran in America*. In *Arts and decoration*. March 1916. v. 6, p. 222.



A96

FRANCISCO DE ZURBARAN
MIGUEL DEL POZO

MIGUEL DEL POZO

A96

This three-quarter length portrait represents a monk of the Order of *Mercedarios Calzados*. He wears a white cowl and a white tunic with tight sleeves. His long white scapular is fastened together in front by the coat of arms of the Order. His hair, beard, and eyes are brown, and he holds in his left hand a wooden crucifix. On a table in the left-hand corner of the picture are the symbols of the monastic life, a yellow death's head, a scourge of knotted cord, a small brown cross set with nails, four books, two of which have titles in black letter on the back, one reading as follows: *Peniten[cia]*. The background is dark. Mayer says of this work, ". . . [it] is striking on account of its stupendous naturalness and its powerful silhouette, and interesting also with its still life on the left-hand side of the picture" (5). The Order of Our Lady of Mercy for the Ransom of Prisoners, originally founded as a military order by Saint Peter Nolasco, chose a habit of white cloth to facilitate their entry among the Moors to ransom Christians.

Oil on canvas. Signed at upper left-hand: *El B^e P.^e P.^o F. Miguel del Pozo F.^o Zurbarán* 1630. Height 102.5 cm.—Width 84 cm. Presented to The Hispanic Society of America on August 26th, 1921. Exhibited at the San Francisco Museum of Art. Loan exhibition of paintings by old masters. 1920. Reproduced in Kehrer, H. L. *Francisco de Zurbarán*. München [^c1918]. plate 22; Mayer, A. L. *Zurbaran in America*. In *Arts and decoration*. March 1916. v. 6, p. 219; San Francisco Museum of Art. *Loan exhibition of paintings by old masters*. 1920. plate facing p. 35.



DETAIL OF MIGUEL DEL POZO
(Signature)



A94

FRANCISCO DE ZURBARAN
A SAINT OF SEVILLA *also known as* SAINT LUCY

A SAINT OF SEVILLA *also known as* SAINT LUCY

A94

Saint Lucy wears a black bodice, the revers turned back and lined with yellow material, and a pearl gray taffeta skirt, the hem of which is embroidered in gold and trimmed with a row of pearls. A pink silk scarf is draped about her. A small gold circlet set with rubies and fastened by a brown rosette binds her dark brown hair. She wears a pearl necklace with a gold pendant set with a green stone. Her eyes are brown. She carries in her left hand a large white cloth with a yellow border, in her right, a salver of silver. The background is dark. *Saint Lucy* was originally one of the saints in a series painted by Zurbarán for the Hospital *de la Sangre*, Sevilla. Blanc writes of this series:

"When . . . he painted the innumerable saints of legend, he gave them an unexpected sweetness, even when mingled with that indomitable Spanish pride which causes the delicate virgins of the martyrology to appear like archduchesses of the Court of Toledo, or the princess of Asturias. I remember that, like a strange and imposing procession, there was in the old Spanish Museum of the Louvre a long series of standing figures, who, with the names of Saint Cecilia, Saint Catherine, Saint Agnes, Saint Lucy, Saint Ursula, brought to life again, with the most brilliant tones, all of the types of old Spain" (6).

Oil on canvas. Height 182.5 cm.—Width 111.5 cm. Presented to The Hispanic Society of America on August 26th, 1921. Formerly in the Hospital *de la Sangre*, Sevilla; the *Galerie Espagnole du Louvre*, Paris. Exhibited at the San Francisco Museum of Art. Loan exhibition of paintings by old masters. 1920. Reproduced in *The Boston*

Herald. March 10th, 1917; Mayer, A. L. *Zurbaran in America*. In *Arts and decoration*. March 1916. v. 6, frontispiece; Cascales y Muñoz, José. *Francisco de Zurbarán*, tr. by N. S. Evans. New York, 1918. plate facing p. 66; Kehrer, H. L. *Francisco de Zurbarán*. München [c1918]. plate 69.



A98

FRANCISCO DE ZURBARAN
SAINT AGATHA

SAINT AGATHA

A98

Saint Agatha is here represented as a patron saint bearing on a salver the symbols of her martyrdom. Her gown is of rose-coloured taffeta; her cape of old gold is of the same material. Her hair and eyes are brown. She stands against a dark background. *Saint Agatha* is probably one of the series of saints painted by Zurbarán for the Hospital *de la Sangre*, Sevilla, and described by Mayer as follows:

"All these women are extraordinarily richly and nobly apparelled, [and] the costumes have throughout something worldly and luxurious. But still the costume treated with great care, perfectly harmonizes with the head, which emphasizes, with all the freshness of life, not in the first place the purely sensual beauty of the young Andalusian, but her sincere piety which speaks to us out of her large melancholy eyes" (7).

Comme dans les tableaux où le vieux Zurbaran,
Sous le nombre d'une sainte, en habit sévillan,
Représente une dame avec des pendeloques,
Des plumes, du clinquant et des modes baroques (8).

Oil on canvas. Height 84.5 cm.—Width 56 cm. Presented to The Hispanic Society of America on October 14th, 1921. Reproduced in Kehrér, H. L. *Francisco de Zurbarán*. München [1918]. p. 59; Mayer, A. L. *Zurbaran in America*. In *Arts and decoration*. March 1916. v. 6, p. 222.



A1891

FRANCISCO DE ZURBARAN
SAINT RUFINA

SAINT RUFINA

Ar89r

In this painting the saint wears a gray-green costume embroidered in gold and silver thread. A rose-coloured mantle falls in heavy folds from her shoulders, and across her throat is a transparent white scarf. Her dark hair is parted in the middle. Of delicate workmanship are her gold and pearl earrings. She stands against a dark green background and holds in her hands a book upon which rest some lumps of clay, indicative of her work in a pottery of Sevilla. It is probable that *Saint Rufina* was painted for the Hospital *de la Sangre* at Sevilla. Lefort writes of Zurbarán that “. . . he knew how to use methods more flexible, less fixed, and even, at need, full of charm and grace, when he had to represent some beautiful figure of martyr or saint. He liked to paint them in rich or picturesque costumes, and he sought out on his palette the most vivid and vibrant tones to render the silks and satins trimmed with gold in which they appeared” (9).

Oil on canvas. Height 172 cm.—Width 105 cm. Presented to The Hispanic Society of America on June 4th, 1925. Reproduced in Cascales y Muñoz, José. *Francisco de Zurbarán, tr. by N. S. Evans*. New York, 1918. plate facing p. 64; Kehrér, H. L. *Francisco de Zurbarán*. München [c1918]. plate 68; Mayer, A. L. *Zurbarán in America*. In *Arts and decoration*. March 1916. v. 6, p. 220.

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(2) Cascales y Muñoz, José. *Francisco de Zurbarán*. Madrid, 1911. p. 65-66, *tr.*

(3) Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 127-128, *tr.*

(4) Gautier, Théophile. *Œuvres*. Paris, 1890. [v. 2], p. 152.

(5) Mayer, A. L. *Zurbaran in America*. In *Arts and decoration*. March 1916. v. 6, p. 221.

(6) Blanc, Charles. *Histoire des peintres*. Paris [n. d.]. p. 5-6, *tr.*

(7) Mayer. p. 22.

(8) Gautier. p. 105-106.

(9) Lefort, P. A. *La peinture espagnole*. Paris [1893]. p. 162, *tr.*

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XI

JOSE DE RIBERA

XII

José de Ribera was baptized on February 17th, 1591, according to an entry in the *Libro de bautismos* of the collegiate church of Játiva. His parents were Simón Ribera and Margarita Cuccó. It is now thought that the document, naming a Josef Benet Ribera, who was baptized on January 12th, 1588 and who was for some time identified as José, refers to another Ribera. Before leaving Spain for Italy, it is probable that the artist studied with Francisco Ribalta. He is said to have been influenced by Correggio and Caravaggio, and to Martínez at Rome he spoke of his admiration for Raphael. From Rome he went to Naples where he had the good fortune to find a patron in Don Pedro Girón, duke of Osuna, who was then viceroy. Ribera received a commission from him to paint three frescoes on the life of Saint Ignatius of Loyola. These works which are now in the Church of *Santa Trinità Maggiore (Gesù Nuovo)*, Naples, show plainly that they were executed at a very early date. It seems possible that Osuna made him Painter to the Chamber, and it is well known that he was patronized by the successors of the Viceroy. He had married Catarina Azzolino in 1616. One of Ribera's earliest dated works is the *Silenus Intoxicated* (1626) in the *Museo Nazionale*, Naples. The word "partenope" after the signature is hardly needed to prove that the picture was not painted in Spain. Frankly pagan in character, it has few parallels in Spanish art; only another canvas by Ribera, done in 1637, can compare with it. This is the *Marsyas and Apollo* in the same museum. Two other pictures share something of this spirit. They are *The Club Foot* in the Louvre and that smiling rascal *Archimedes* in the Prado. In 1626 Ribera was a member

of the Academy of *San Luca* at Rome, but the exact date of his election to this honour is unknown. Velázquez arrived at Naples in 1630, and although it is not recorded, it seems certain that he met Ribera. Justi says that Ribera was entrusted by the Viceroy with the care of the works of art in the Royal Palace where María of Hungary was residing. If this was the case, then Ribera must have come in contact with his distinguished fellow countryman, who painted a portrait of María at Naples where she had fled to escape the plague. It is stated that Velázquez purchased a large number of paintings by Ribera to adorn the Escorial and the palace at Madrid. In 1635 the artist was commissioned by the Count of Monterrey to paint an *Immaculate Conception* to be placed as the central panel of the *retablo mayor* in the Convent of the *Agustinas Descalzas* at Salamanca. Of great excellence are his pictures for the Carthusian Church of *San Martino*, Naples, especially the beautiful *Communion of the Apostles*. The difference between Ribera's art and that of the contemporary Neapolitans may be seen by comparing his *Pietà* in *San Martino* with a canvas on the same subject in the National Gallery, London, for many years attributed to him. It has been recently identified as a Massimo Stanzioni. Luca Giordano is another artist who superficially resembles Ribera but whose work is essentially different. Ribera's long series of apostles in the Prado are marvellous character studies, and it is only when he repeats his representations of the aged Saint Jerome that he becomes monotonous. One of his most successful canvases is the *Martyrdom of Saint Bartholomew* in the Prado. A lyric quality not unworthy of Leonardo is to be found in his young *Saint John* (Madrid. *Museo del Prado*). The graceful figure in its scarlet cloak is outlined against a brown tree trunk while in the distance gray hills rise beneath a turquoise sky. From 1646 date his *Dream of Jacob* in the Prado and his *Martyrdom of Saint Januarius* in the Cathedral at Naples. He received the cross of

Paintings
for *San
Martino*

Works at
the Prado

the Papal Order of Christ before 1631. When the revolt of Masaniello broke out at Naples, Philip the Fourth sent Don Juan of Austria to quell the disturbance. In 1648 Ribera did an etching of the victorious Don Juan, which shows him mounted upon a charger on a hilltop, while far below lies the fleet in the Bay of Naples. One of the daughters of the artist, it is not known which of the three, Margarita, Ana, or Maria Francisca, fell victim to the charms of the second Don Juan. Ribera was greatly distressed by this misfortune and sought refuge from the life of the court in a country house at Posillipo, near Naples. That he did not cease to paint is proved by his pictures of *Paul as a Hermit* (Madrid. *Museo del Prado*), which is dated 1649, *The Adoration of the Shepherds* (Paris. *Musée National du Louvre*), 1650, and a fine *Saint Sebastian*, 1651, which is in the *Museo Nazionale*, Naples. Mayer gives the date of his death as September 2nd, 1652. Beruete y Moret writes of Ribera:

"The frequency with which he represented tatterdemalions, beggars, martyrs, saints, scenes of violence, of torture, of asceticism, marks, as everyone knows, the style of Ribera in its more superficial sense, and there is scarcely a scene of horror nor a picture of exaggerated tenebrosity belonging to that period and of Spanish tendency, which has not been attributed to him by persons of slight experience, so typical of him are these qualities, in which, moreover, he has no equal. Quite as exceptional are his vigour, his skilful modelling—which has the appearance of sculpture—and the anatomical construction of his figures, the effects of lighting which he knows how to achieve, and the exact appearance of reality, accentuated, but never repugnant, which he accomplishes" (1).



A76

JOSE DE RIBERA
THE ECSTASY OF SAINT MARY MAGDALENE

THE ECSTASY OF SAINT MARY MAGDALENE

A76

The saint wears a mantle of dull rose colour with a touch of pale blue drapery across her breast; her yellow hair falls about her, and her dark blue eyes are raised. She floats upon a gray cloud over a landscape, the tones of which are silvery gray and blue. Above her the heavens open, and a golden light is showered down upon her. In the clouds about her are cherubs, three of them holding her attributes of the skull, the scourge, and the jar of ointment. The landscape is supposed to represent Marseilles, and it is thought that Ribera used the Bay of Naples as a model. Mayer writes of this painting: "It is extraordinarily difficult for me to assign this distinguished work to another than Ribera himself, so full of genius, so carefully planned is it in its variations, so thoroughly does it accord in its technical treatment with Ribera's work. And yet some differences prove, as is to be shown, that we have to do with the work of an imitator. It can be no other than Luca Giordano, who here, as he did no second time, seems to have risen to Ribera's art" (2). Mayer adds that the question of the author of this work is complicated by another copy of inferior merit in the collection of Doctor G. Martius at Bonn. After comparing the two, he comes to the conclusion that possibly the painting in The Hispanic Society of America is a copy of an original by Ribera, painted about 1642. In this connection it would be well to consider, besides the Mary Magdalene in the Royal Academy of *San Fernando*, Madrid, other canvases such as *The Battle of Women* in the *Museo del Prado*, the *Venus and Adonis* in the Corsini Gallery, Rome, and the *Saint Bruno* in the *Palazzo Reale*, Naples, which show similar characteristics and

colouring to the painting in The Hispanic Society of America. The *San Fernando* Mary Magdalene is, of course, very like the one under discussion in composition, but it was painted at a very early date, 1626, and is entirely different in conception, in handling, and in colour. It would have been difficult to copy this painting and obtain such a startling contrast as the Mary Magdalene of the New York example. The *Venus and Adonis* (1637) is perhaps most closely related to the latter. The treatment of the rather heavy draperies and the awkward position of the women in both canvases show the artist as unfamiliar with placing the human figure in the clouds or in any space above the solid earth. Certainly this problem would have held no difficulty for a fresco painter such as Luca Giordano and others of the Neapolitan school. If Ribera failed to handle, very convincingly, his subject, which called for imagination rather than realism, it should go even farther to prove that this work is by his hand. The Virgin in the Saint Bruno picture at Naples and the wounded combatant in *The Battle of Women* are both of the same type as the Mary Magdalene of The Hispanic Society of America. With their long, curling golden hair, large eyes, small mouths, and rounded figures they are as characteristic of Ribera as the more emaciated and spiritualized types.

Oil on canvas. Height 256.4 cm.—Width 193 cm. Formerly in the collection of Prince Fondi, Rome. Reproduced in *Diario de la marina*. March 5th, 1922; Freund, F. E. W. *The universal art of Ribera*. In *The International studio*. July 1926. v. 34, p. 18; Mayer, A. L. *Jusepe de Ribera (Lo Spagnoletto)*. Leipzig, 1908. abb. 57; *Ibid.* Leipzig, 1923. abb. 66.



A77

JOSE DE RIBERA
SAINT PAUL

SAINT PAUL

A77

The three-quarter length figure of the saint is seen facing towards the front. He has black hair and eyes and a black beard. An ample red mantle covers the dark garment which he wears. In his left hand he holds a book; in his right, a sword. The background is dark. This is evidently the same model who posed for the *Saint Paul* in the *Museo del Prado*, Madrid. Mayer writes of this painting that it “. . . shows all the merits of Ribera's art; for it is careful in treatment, monumental, strong and dignified in composition, drawing, and expression” (3).

Oil on canvas. Height 125 cm.—Width 99 cm. Signed at left: *Jusepe de Ribera español*. Reproduced in Blaikie Murdoch, W. G. *The Hispanic Museum, New York*. In *The Connoisseur*. September 1917. p. 27; Mayer, A. L. *Notes on Spanish pictures in American collections*. In *Art in America*. October 1915. v. 3, fig. 1; Idem. *Jusepe de Ribera (Lo Spagnoletto)*. Leipzig, 1923. abb. 32; *Personality*. April 1928. v. 1.

NOTES

(1) Beruete y Moret, Aureliano de. *Spanish painting*. London, New York [etc.], 1921. p. 12.

(2) Mayer, A. L. *Jusepe de Ribera (Lo Spagnoletto)*. Leipzig, 1923. p. 187-191, tr.

(3) Idem. *Notes on Spanish pictures in American collections*. In *Art in America*. October 1915. v. 3, p. 315.

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— *Jusepe de Ribera (Lo Spagnoletto)*. Leipzig, 1908.

— — Leipzig, 1923.

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XII

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

XII

Velázquez was baptized on June 6th, 1599 in the Church of Birth *San Pedro*, Sevilla. His father was Don Juan Rodríguez de Silva and his mother, Doña Gerónima de Velázquez. After working in the studio of the elder Herrera for a few months, he went to study with Francisco Pacheco. Velázquez's first paintings were *bodegones* of which *The Old Woman Frying Eggs* and *The Water Carrier of Sevilla* are characteristic examples. On April 23rd, 1618, he married Juana Pacheco, the daughter of his master. Of this union were born two children, Ignacia and Francisca. The latter married Juan Bautista Martínez del Mazo, one of her father's pupils. Although Velázquez was disappointed by his failure to be presented at court during his first visit to Madrid, he was commissioned by the Count-Duke of Olivares, in 1623, to paint a portrait of the King. The portrait was a success. He was received into the service of Philip the At court Fourth. A pension and lodgings were bestowed upon him, and on March 7th, 1627, he was made gentleman usher. When Rubens arrived at Madrid a year later, Velázquez was ordered to entertain him. They visited the Escorial together. According to Pacheco, Velázquez was held in great esteem by the distinguished painter from the Netherlands. Velázquez received from the King and the Count-Duke a satisfactory sum of money after the completion of *The Drinkers (Los Borrachos)*, and he decided to make a journey to Italy. He set sail from Barcelona in 1629. Italy Two views of the gardens of the Villa Medici were painted by the artist when he reached Rome and are interesting because they are his only attempts at landscape painting. Ordered by the King to proceed to Naples to paint a portrait of María of Hungary, he

delayed his departure for Spain, not arriving in that country until 1631. Many of his most famous portraits date from this period, among them those of the King, of Diego del Corral y Arellano, of the Count of Benavente, and of the Duke of Modena. *The Surrender of Breda* is perhaps the most notable work executed by the artist during these years. Among the many portraits of the little prince, Don Baltasar Carlos, is one showing him in hunting dress. Philip the Fourth and the Infante Don Fernando also appear accoutred for the chase. As time passed, Velázquez's duties became more fatiguing. Valuable hours which might have been spent in the studio were wasted in fulfilling the innumerable requirements of the court. He assisted in the decoration of the Buen Retiro Palace. In 1634, he was appointed an officer of the wardrobe. After Velázquez had addressed petitions to the King in vain, asking that his salary for the past years be paid him, His Majesty granted him, in 1640, the annual sum of five hundred *ducados*. In 1643 he was appointed gentleman-in-waiting to the King and in the following year accompanied him on his journey through Aragón. It was at Fraga that he painted the portrait of the King now in the Frick Collection, New York. In 1647 Velázquez was appointed inspector of buildings. During his sojourn at court he was the recipient of marked favour from Olivares, and upon several occasions he rewarded the graciousness of that exalted personage by setting forth his imposing figure in portraits of great merit. Before the artist's second journey to Italy, he painted three equestrian portraits; they represent the King, Prince Baltasar Carlos, and the Count-Duke. When it became expedient to obtain works of art with which to decorate the Alcázar, Madrid, Velázquez was sent to Italy to purchase what was needed. He sailed on January 2nd, 1649 and landed at Genoa. It was at Rome that he painted the portrait of his servant, Juan de Pareja, and also that of Pope Innocent the Tenth, one of his greatest achievements. The

Honours

Second
visit to
Italy

anxiety of the King caused the artist to return to Spain in 1651. He was appointed grand marshal of the Palace in 1652, a post which he occupied during the last years of his life. This appointment was almost a death warrant carrying with it, as it did, so many duties, exhausting and discouraging, to a man of genius. He painted numerous portraits of Queen Mariana of Austria, of the Infanta Margarita, and of Prince Philip Prosper. His representations of court buffoons were especially successful. Their portraits bear the strange names of El Primo, Pablillos de Valladolid, and El Bobo de Coria. From this late period date the mythological pictures which include *Mercury and Argus*, *Mars*, and the *Venus with the Mirror* in the National Gallery, London. Two pictures of great importance are *The Tapestry Workers* (*Las Hilanderas*) and *The Maids of Honour* (*Las Meninas*) in the *Museo del Prado*, Madrid. Among his religious pictures are *The Coronation of the Virgin* and *The Holy Hermits* in the same collection. The King wished to bestow upon his favourite painter the Knighthood of Santiago. As it seemed impossible to establish his claims to nobility, Philip was forced to request a dispensation from the Pope. On November 27th, 1659 orders were given that the habit of Santiago be sent to Velázquez. When the King and court set out for the Isle of Pheasants to celebrate the marriage of the Infanta María Teresa with Louis the Fourteenth, Velázquez was placed in charge of the arrangements during their journey and after their arrival. Accordingly, he left Madrid for Irún on April 8th, 1660. After an exhausting experience, he returned to Madrid where he was taken ill on July thirty-first. On August sixth this illness proved fatal. He was buried in the Church of *San Juan Bautista*, which has since been demolished. In writing of Velázquez, Beruete says:

Death

“What, then, constitutes the essence of this genius? It is first of all the constant perfection of drawing, it is the harmony and

reasoned balance of the whole, and, finally, it is the exquisite refinement of his aesthetic taste, thanks to which the likenesses of monsters and repulsive beggars interest and charm us, the extravagant coiffures and shapeless crinolines of the Princesses enter into the domain of art; personages as odious as the favourite, the Count-Duke of Olivares, or as insignificant as Philip IV. become pleasing and even imposing, and, finally, a scene so commonplace as that which is represented in the 'Meninas' becomes an incomparable masterpiece" (1).



A104

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ
GASPAR DE GUZMAN, COUNT-DUKE
OF OLIVARES

GASPAR DE GUZMAN
COUNT-DUKE OF OLIVARES

A104

In this full-length portrait the favourite of Philip the Fourth appears clothed in black doublet and hose and holding in his right hand a riding whip, the badge of his office as Master of the Horse. His left hand rests upon his sword hilt. His doublet and short black cloak are embroidered with the green cross of the Order of Alcántara, while across his breast is a *cabestrillo*, or heavy gold chain. His eyes are black and piercing; his wig, mustache, and beard are dark brown. He wears the narrow white wristbands and the *golilla* of the period. Black ribbons which cross his breast are fastened by a bow of gold tissue. His shoes are adorned with large black rosettes as are also his hose. On a table, covered with a red velvet cloth, are his tall, black beaver hat and his commander's staff. A red curtain is draped at the right. The background is gray. Of this painting Beruete writes, “. . . the majestic attitude of the man, so well poised, and the outline of this characteristic figure amply show the keen study made by Velazquez of his model in order to give it the tone of grandeur which it possesses” (2).

Oil on canvas. Height 222 cm.—Width 137 cm. At left: *el Conde Duque*. Formerly in the collection of Captain Holford, Dorchester House, London. Exhibited at the Royal Academy, London. Winter exhibition of old masters, 1887; Corporation of London. Exhibition. Guildhall, 1901. Reproduced in Beruete, Aureliano de. *Velazquez*. London [1906?]. plate 47; Burr, A. J. *A dealer in empire*. New York and London, 1915. frontispiece; *Diario de la marina*. March 5th, 1922; Duveen brothers, *firm, pub. Portrait of Don Gaspar de*

Guzman. [London, 19—] mounted portrait; Gensel, Walther. *Velazquez; des meisters gemälde*. Stuttgart und Leipzig, 1905. p. 12; *La "Hispanic Society" de New York*. In *Mercurio*. February 1915. p. 72; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. [130]; Idem. *Die malerei in Spanien*. Berlin, 1923. abb. 148; *Spanish art*. In *Academy notes*. January-April 1912. v. 7, plate; Starkweather, W. E. B. *Spanish painting*. In *The Mentor*. July 1st, 1919. p. 5; *Vélasquez; l'œuvre du maître*. Paris, 1914. p. 37; Walton, William. *Some notes about Velasquez*. In *Scribner's magazine*. March 1921. frontispiece.





A108

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ
PORTRAIT OF A LITTLE GIRL

PORTRAIT OF A LITTLE GIRL

Ar108

Of this painting Beruete says: “. . . a life-size bust of a little girl of about eight or nine years of age, of pure Spanish type, with beautiful black eyes and abundant hair of a velvety black, which serves as a framework to a pale childish face with its faint carnations. The dress, which is only sketched in, is of light tint, and the background is grey.

“The exquisite modeling of this head and its silvery grey harmony undoubtedly correspond to his second style.

“The model is not one of the princesses of the House of Austria, who are of such a different type; on the other hand, one cannot help noticing its resemblance to some of the grandchildren of Velazquez to be seen in the picture at Vienna, ‘The Family of Mazo’, which leads me to believe that the child is probably the same as the one depicted standing in this picture who appears to be between fourteen and sixteen years of age. If, therefore, this is the case, the date of the work would be about 1642 to 1643, at which time the eldest daughter of Mazo and Francisca Velazquez would be about seven or eight years old, which is the age at which she is represented. If we take into account the characteristics and technique of the work, this is the date at which this picture was painted” (3).

Oil on canvas. Height 51.5 cm.—Width 41 cm. Formerly in the collections of Sir William Knighton, London; of Arthur Sanderson, Esquire, Edinburgh; and the Kann Collection, Paris. Exhibited at the Corporation of London. Exhibition. Guildhall, 1901. Reproduced in Beruete, Aureliano de. *Velazquez*. London [1906?]. plate 51; Blaikie Murdoch, W. G. *The Hispanic Museum, New York*. In

The Connoisseur. September 1917. p. 29; Kann, Rodolphe. *Catalogue of the Rodolphe Kann Collection*. Paris, 1907. v. 2, plate 144; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. [131]; Mayer, A. L. *Diego Velázquez*. Berlin [c1924]. abb. 72; Pijoán y Soteras, José. *Historia del arte*. Barcelona [c1916]. v. 3, plate 30; *Portrait of a little girl*. By Velázquez. In *The Burlington magazine*. October 1907. frontispiece; *Spanish art*. In *Academy notes*. January-April 1912. v. 7; *Velasquez; l'œuvre du maître*. Paris, 1914. p. 150.



A101
DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ
A CARDINAL, PROBABLY CAMILLO PAMFILI

A CARDINAL PROBABLY CAMILLO PAMFILI

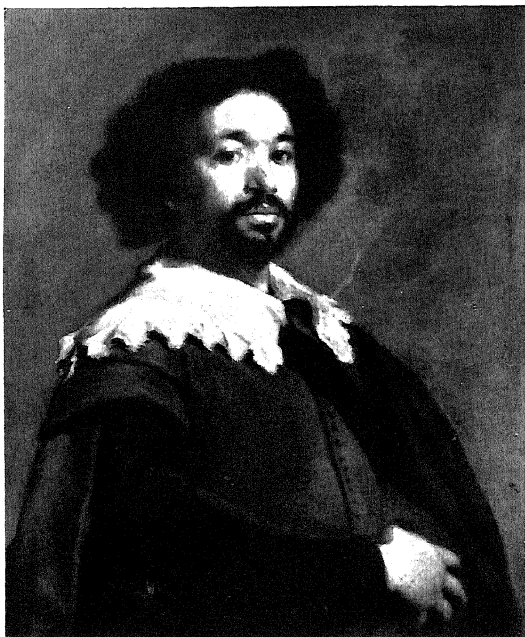
A101

This bust portrait is described by Beruete as “. . . representing a person about thirty years of age in the dress of a cardinal, with smiling face and black hair, moustache and pointed beard, good carriage and a touch of levity not in keeping with the dignity and austerity of a prince of the Church. The biretta and cape, of a fine red colour, the latter painted in an uniform tone and without a crease, harmonise with the roseate hue of the features and the plain grey background. Every detail reveals the hand of Velazquez, and it can be classed without hesitation among the characteristic works of his second style However, in Rome, at the house in which this picture was found, it was held to be the portrait of Cardinal Pamphili, nephew of Pope Innocent X., who, according to Palomino, was painted in Rome by Velazquez at the same time as the Pontiff, *i.e.* in 1650.

“In an interesting study on this portrait . . . it is stated that Cardinal Pamphili held his high position only for three years, 1644-1647, having resigned the purple and married. Another important fact bearing on the elucidation of this question is mentioned in the study of the learned critic, that is, that the person in question was in touch with the Court of Spain and was Archdeacon of Toledo. This leads us to believe that he may have been in Madrid whilst yet a cardinal, and that Velazquez may then have painted his portrait. The style in which it is painted differs from that of Velazquez's much freer and more

powerful work in Rome in 1650, which confirms my opinion that it was painted earlier" (4).

Oil on canvas. Height 61 cm.—Width 48.5 cm. Formerly in the collection of Francis Lathrop. Reproduced in Bernath, M. H. *New York und Boston*. Leipzig, 1912. abb. 114; Beruete, Aureliano de. *Velazquez*. London [1906?]. plate 49; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. [133]; Mayer, A. L. *Diego Velázquez*. Berlin [c1924]. abb. 71. Pijoán y Soteras, José. *Historia del arte*. Barcelona [c1916]. v. 3, fig. 554; *Vélasquez; l'œuvre du maître*. Paris, 1914. p. 148.



Ar897

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ
JUAN DE PAREJA
(ATTRIBUTED)

JUAN DE PAREJA
(ATTRIBUTED)

A1897

That the slave of Velázquez was of Moorish origin is very evident from his copper-coloured complexion and mass of dark hair. His eyes are large and black, and he has a dark mustache, short beard, and full red lips. He wears a gray-green doublet and a cloak of the same colour. In striking contrast to this sombre tone is his broad, white, Walloon collar. The background is painted in a lighter tone of gray-green. There has been a discussion as to whether this portrait is by the hand of Velázquez and of equal value with the one of Pareja in the collection of the Earl of Radnor, or if it is, as Beruete suggests, a copy of the Radnor painting (5). The problem cannot be easily solved by attributing it to Martínez del Mazo or to Pareja, as it surpasses any work done by these artists. A comparison of the two portraits would seem to suggest that none other than Velázquez could have painted the Pareja in the collection of The Hispanic Society of America. It is possible that this portrait was painted as a study for the Radnor canvas. It is not quite so definitely handled, being more sketchy in quality and not having the heavy impasto noticeable in the Radnor portrait, especially in the painting of the collar. That the next portrait completed by the artist, that of Pope Innocent the Tenth (Rome. *Palazzo Doria*), was preceded by a study which is now in Petrograd is of interest in this connection. The following account is given by Justi of the acclaim bestowed upon the portrait of Pareja when it was first painted:

"When finished he sent the picture by the hand of the original himself to some friends to have their opinion on its merits. They beheld text and copy with amazement, 'doubting which they should address, from which receive answer.' The painter Andreas Schmidt, at that time in Rome, afterwards related in Madrid that when it was taken with other good paintings, old and new, to adorn the cloisters of the Pantheon on the Feast of Saint Joseph (March 19, 1650), as was at that time customary, 'it met with such universal approbation that in the unanimous opinion of the painters of various nationalities, all else seemed painting, this alone truth. In recognition of this, Velazquez became a Roman Academician in the same year, 1650'" (6). Pareja painted his own portrait in his work, *The Calling of Saint Matthew*, where he is seen as the figure on the left who holds in his hand a paper upon which is written *Juan de Pareja F 1661*.

Oil on canvas. Height 74 cm.—Width 60 cm. Presented to The Hispanic Society of America on June 4th, 1925. Formerly in the collection of Lord Carlisle, England. Exhibited at the New Gallery, London, 1895-96; Guildhall, London, 1901. Reproduced in Frizzoni, Gustavo. *Intorno al secondo viaggio del Velazquez in Italia*. In *Rassegna d'arte*. 1917. anno 17, p. [112]; Gensel, Walther. *Velázquez*. Stuttgart und Leipzig, 1905. p. 72; Mesonero Romanos, Manuel. *Velázquez fuera del Museo del Prado*. Madrid, 1899. p. 226; *Vélasquez; l'œuvre du maître*. Paris, 1914. p. 164.

NOTES

- (1) Beruete, Aureliano de. *Velazquez*. London [1906?]. p. 147.
- (2) *Ibid.* p. 69.
- (3) *Ibid.* p. 72.
- (4) *Ibid.* p. 70.
- (5) *Ibid.* p. 85.
- (6) Justi, Karl. *Diego Velazquez and his times*, tr. by A. H. Keene. London, 1889. p. 352-353.

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XIII

JUAN DE PAREJA

XIII

The name of Juan de Pareja is inevitably linked with that of Velázquez. As little is known of him as of that other fortunate servant, Francisco Preboste, who had as his master, El Greco. Pareja was of Moorish origin. It is thought that he was born about 1610. Velázquez brought him to Madrid in 1623 to assist in his studio, in this way providing Pareja with unlimited opportunities. He seems to have been greatly attracted by the free art of painting, although as a slave he was prevented from practicing it. That he accompanied his master to Italy in 1649 is proved by the portrait which Velázquez painted of him and which, when displayed at Rome, was received with so much enthusiasm. This painting shows Pareja with a mass of dark hair, a ruddy complexion, and bright black eyes. He is clad in a green doublet with a white collar. It is probable that Pareja, finding himself in Italy, studied, or at least closely observed, the works of the Italian school. In 1651 Velázquez, accompanied by his faithful slave, returned to Madrid, and it was in that city that the following event is said to have taken place. Philip the Fourth, a frequent visitor to the studio of Velázquez, entered one day and found a canvas turned to the wall. When Pareja moved it at His Majesty's command, he was forced to reveal, with perhaps a show of reluctance, that he had painted it himself. The King at once said that he should have his freedom, assuring Velázquez that such talent should be rewarded. Pleasant as is this story the fact remains that Pareja never left his master and that after the death of Velázquez he entered the service of Martínez del Mazo. *The Portrait of the Architect Rates* in the Egulaz Collection, Granada, is signed by Pareja. Attributed by some to

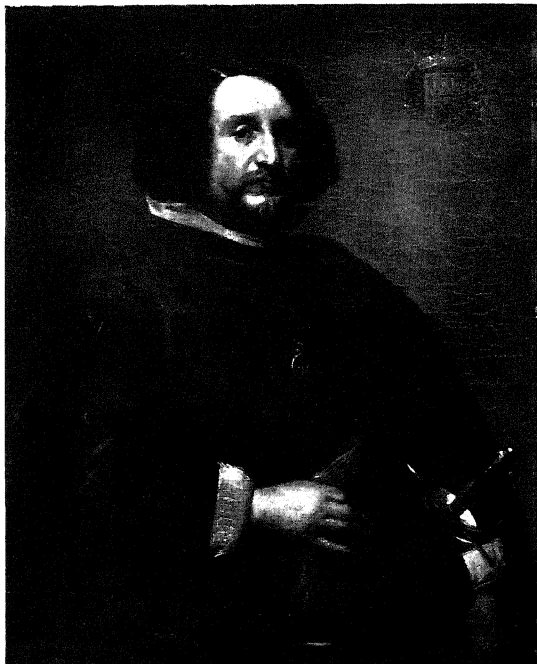
Birth

At Madrid
with
Velázquez

*The Calling
of Saint
Matthew*

Carreño de Miranda and by others to Pareja, is the full-length portrait of a man in the Cook Collection, Richmond. In the old Convent *de la Trinidad*, Madrid, was a *Baptism of Christ* signed and dated 1667. Another authentic work is *The Calling of Saint Matthew* in the *Museo del Prado*, dated 1661 and signed. Isolated from the other figures in this picture is that of the artist himself who seems singularly dignified in a sober costume of olive-green. He appears much as he did in the Velázquez portrait, painted more than ten years earlier, except that his Moorish traits are less accentuated. The painting, in spite of its religious subject, has all the characteristics of a good *genre*, the firmness and care with which it is executed being especially admirable. The composition, although not confused, has an overcrowded effect caused as much by the large number of persons introduced as by the brilliant and inharmonious colours of their costumes. Behind the Christ, who wears a reddish-pink tunic and brilliant blue mantle, stands a man in a red drapery. The seated cavalier at the left has a black and silver coat, red knee breeches, and blue hose. Upon his dark hair is a pale green hat. Saint Matthew is an insignificant figure in an Oriental turban and green and blue garments. In the background appears a bookcase, a large, framed picture, an open window, and a marble column about which is awkwardly draped a red curtain. A doorway at the right leads into another room, and beyond is a landscape with a brilliant blue sky. The few works which can be attributed to Pareja make it difficult to learn anything of his art. He died at Madrid in 1670. Beruete y Moret writes: "He began to paint when he was already at an advanced age and, continuing with his duties as a servant, he had not much time in which to cultivate his art. His style, naturally enough, was formed on that of his master, especially in the matter of portrait painting" (1).

Death



A86

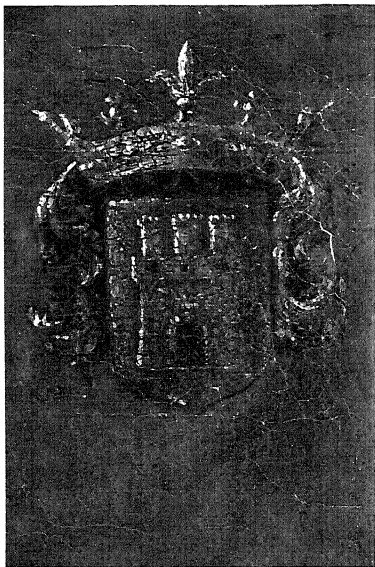
JUAN DE PAREJA
DON MARTIN DE LEYVA
(ATTRIBUTED)

DON MARTIN DE LEYVA
(ATTRIBUTED)

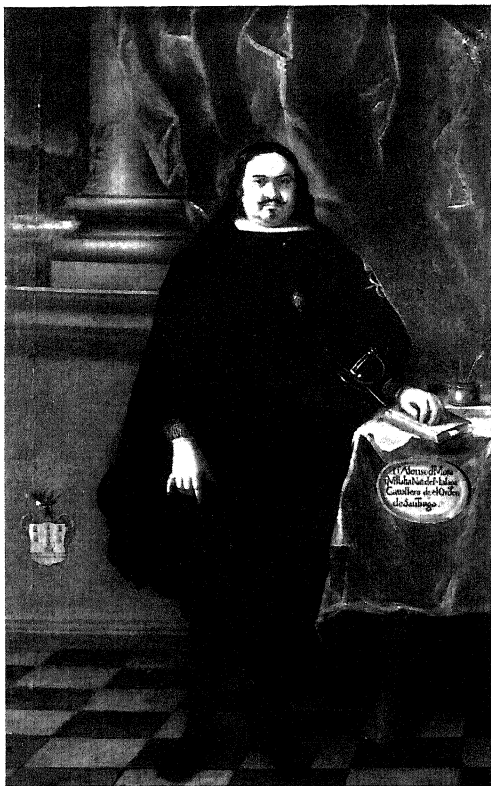
A86

He wears a black braided doublet, on the left side of which is embroidered the red Cross of Calatrava, and from a black ribbon about his neck is suspended a locket of gold, ornamented with a similar cross. His wristbands and *golilla* are white. His hair, mustache, and goatee are light brown. His left hand is gloved, and a buff-coloured glove is held loosely in his right hand. The background is gray-green. A coat of arms is painted in the upper right-hand corner.

Oil on canvas. Height 98 cm.—Width 77 cm. Formerly in the collection of Francis Lathrop.



The arms of Leyva of Murcia, *vert*, a castle or semicircled by thirteen stars [?] of the last, all within a border of *vair* or and *gules*, is crested with a coronet or and is mantled



A91

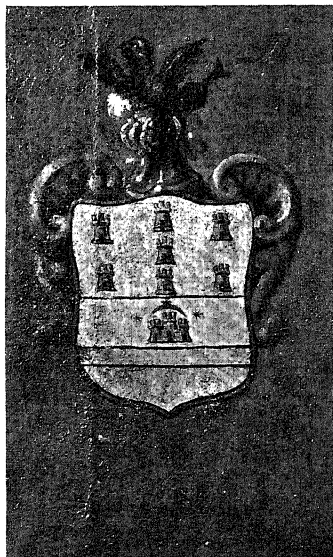
JUAN DE PAREJA
DON ALONSO MORA Y VILLALTA
(ATTRIBUTED)

DON ALONSO MORA Y VILLALTA
(ATTRIBUTED)

Ag1

The subject, who has dark hair, eyes, and mustache, wears a black velvet doublet and trunks, tied at the knee with black ribbons, black hose, and shoes. His *golilla* and wristbands are of white linen. On his black cloak is embroidered the red Cross of Santiago. He holds in his right hand a black felt hat. On his little finger is a ruby, pearl, and sapphire ring. A sword hilt is seen at his belt. An oval medallion of gold, enameled with the cross of his order, is hung about his neck on a black ribbon which is fastened together in front by a small jeweled ornament. Upon a table, covered by a golden-brown velvet cloth, is a brown inkwell with three quill pens. His left hand rests upon a parchment book with black lettering on the back: *Euclid elem. geom.* The pavement is of gray and white glazed tiles. Across the background is draped a curtain of the same colour as the table cover, partly drawn back to reveal a brown column and balustrade on which is placed a blue vase holding slender green sprays. Be-





Mora y Villalta, Alonso

The arms, *Per fess; gules, seven towers proper; argent, between a fess gules and a crescent reversed azure semi-circled by three stars proper in centre chief, a castle triple towered of the last, are surmounted by the helm in profile with four bars and crested with a cock-fish proper and ostrich plumes, the whole mantled*

yond this, in the distance, is a landscape painted in blue and gray. A coat of arms appears at the left and a cartouche at the right. This painting probably represents Alonso Luis de Mora y Villalta mentioned in *Indice de pruebas de los caballeros que han vestido el hábito de Santiago* by Vicente Vignau and F. R. de Uhagón, published in Madrid in 1901.

Oil on canvas. Height 208 cm.—Width 125 cm. Formerly in the collection of Francis Lathrop. Reproduced in Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 132.

NOTES

(1) Beruete y Moret, Aureliano de. *The school of Madrid*. London, 1909. p. 133-134.

XIV

ANTONIO PEREDA Y SALGADO

XIV

Antonio Pereda y Salgado was born at Valladolid about the Birth year 1608. His father died when the artist was very young. Leaving his native town, Pereda went to Madrid where he studied with Pedro de las Cuevas, one of the teachers of Carreño de Miranda. His patrons were Don Francisco de Tejada and the architect, Juan Bautista Crescenzio, Marquis de la Torre. At eighteen he painted an *Immaculate Conception* which the Marquis sent to his brother, Cardinal Crescenzio, at Rome where it was much admired. Pereda's *Relief of Genoa by the Marquis of Santa Cruz* was executed for the Buen Retiro Palace, Madrid. This large canvas, now in the *Museo del Prado*, is one of his finest works and compares with battle scenes by José Leonardo and Vincencio Carducho in the same museum. Velázquez's superb *Surrender of Breda* so far eclipsed these half-forgotten works of the school of Madrid that their very real merits no longer excite admiration. Another undated work is the *Santo Domingo en Soriano*, mentioned by Díaz del Valle in 1657, which seems to have been painted to take the place of one on the same subject by Mayno which perished in a fire at the Convent of *Santo Tomás*, Madrid. Pereda was never made court painter, owing perhaps to the ill feeling between his patron Crescenzio and the Count-Duke of Olivares. Pereda's son, Joaquín, although not an artist, seems to have had the royal favour. *The Dream of Life* by Pereda has a parallel in one of Valdés Leal's *Hieroglyphs of the End of Our Days*, although the subject is far less gruesome and a golden-haired angel takes the place of the skeleton in pointing the moral. Jeweled mitres, books, discarded weapons, and armour, depicted with such evident pleasure by the painters,

were used only to show the transitory quality of the treasures of this world. Valdés Leal's painting is certainly the better of the two, Pereda having indulged his love of still life to such a degree that his innumerable details detract from the whole. Dreaming beside the table, in Pereda's canvas, is a young man clad in a green and gold costume, with a Walloon collar rich with lace, and a great plumed hat. Like Calderón's Prince in *La vida es sueño* he could say:

But whether wake or dreaming, this I know
How dreamwise human glories come and go (1).

The drama published in 1636 may have suggested the subject of the canvas. It is impossible to tell whether Pereda's *Dream of Life* was painted before or after the two pictures by Valdés Leal in the Hospital de la Caridad, Sevilla, executed in 1672. A work at Vienna, *The Perishability of Earthly Things*, has been given to Pereda and in many ways is comparable to *The Dream of Life*. An angel is placed in the centre of the composition, and the tables are covered with rare and beautiful objects, only the prince is no longer there. The angel holds in the left hand a cameo of Charles the Fifth and with the right, points to a globe of the world as though to indicate the Emperor's great possessions upon earth. The *Still Life* in the Hermitage and the *Fruit and Musical Instruments* in the Louvre are considered to be by Pereda. The *Saint Jerome* in the Cook Collection cannot compare with the same aged saint in the *Museo del Prado*. This painting is worthy of Ribera. Equally interesting is the *Saint William Praying* in the Royal Academy of San Fernando, Madrid. In the Bowes Museum, Barnard Castle, may be found his *Tobias with the Angel*, dated 1652. The bright colouring, although characteristic of the school of Madrid, is not pleasing. Pereda married Doña Mariana Bantes and, after her death, a second wife, Doña Mariana Pérez de Bustamante. The follow-

ing anecdote is related concerning her. She "refused to have any acquaintance except with women of good family. As these ladies were accustomed to have a maid waiting in the ante-room, she insisted on having the same. When she complained to her husband on this subject, he told her not to distress herself as he had already found a maid; soon afterwards he painted one in a panel on the wall of the ante-room! She was seated on some cushions and was engaged in needlework; her spectacled eyes were fixed upon the door as if she were looking out for a new arrival" (2).

Pereda died on January 30th, 1678 and was buried in the Church of *San Francisco el Grande*, Madrid, clad in the habit of Saint Francis as he had requested in his will. Pereda had little in common with the painters of the Madrid school, such as Carreño de Miranda, Escalante, and Antolínez, and he seems rarely to have felt, as they did, the influence of Van Dyck. His work is, perhaps, closer to that of Pareja and Martínez del Mazo. Sentenach writes that Pereda's paintings show the influence of Velázquez in his first period (3). Death



A63

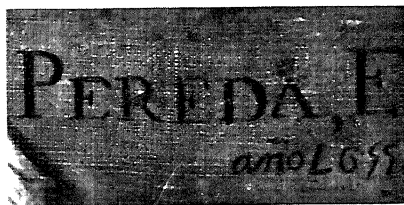
ANTONIO PEREDA Y SALGADO
SAINT ANTHONY OF PADUA AND
THE CHRIST CHILD

SAINT ANTHONY OF PADUA AND THE
CHRIST CHILD

A63

The saint, clad in his gray Franciscan habit, encircles with his right arm the Infant Christ who has golden hair and blue eyes and is draped in red material. The eyes and hair of Saint Anthony are brown. His sandaled feet rest upon gray stone steps. In the foreground lies a stalk of lilies, his attribute. Among the clouds appear cherubs' heads in a yellow-brown glory. This work is closely affiliated with one by Pereda on the same subject in the Museum at Budapest and one in the *Palacio Real*, Madrid, showing the Infant Christ in the arms of Saint Joseph with Saint John the Baptist standing nearby.

Oil on canvas. Signed in centre foreground: *Pereda. F. año 1665*. Height 199 cm.—Width 105.5 cm. Presented to The Hispanic Society of America in August 1921.



NOTES

(1) Calderón de la Barca, Pedro. *The dream called life, from La vida es sueño, tr. by E. Fitzgerald. In* Walsh, T. *Hispanic anthology*. New York and London, 1920. p. 334.

(2) Beruete y Moret, Aureliano de. *The school of Madrid*. London, 1909. p. 150-151.

(3) Sentenach y Cabañas, Narciso. *La pintura en Madrid*. Madrid [1907]. p. 74.

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XV

SCHOOL OF MURILLO

Upon the death of Murillo in 1682 there were to be found at Sevilla a number of his followers who continued to work in his manner, occasionally attaining an excellence which caused their paintings to become confused with the lesser works of the master. Among these artists was Francisco Meneses Ossorio, who completed the *Saint Catherine* which Murillo was working upon when he fell from the scaffolding to be mortally injured. Another artist was Alonso Miguel Tobar, born in 1678, whose *Virgin and Child* in the Cathedral at Sevilla, although considered his best work, is harsh and dull in colour. He was appointed Court Painter to Philip the Fifth, but his innumerable copies of the works of Murillo are almost all that is known of him as an artist. A processional banner which he painted representing the Divine Shepherdess, with golden hair and robed in pink and blue garments, is in the Church of *Santa Marina*, Sevilla. It is carefully executed and harmonious in colour. A *Virgin and Child* in the Royal Academy of *San Fernando*, Madrid, is said to be by his hand. The colours are again pink and blue. That Tobar was, also, a portrait painter of some merit may be seen by his copy of the portrait which Murillo painted of himself which is now in the *Museo del Prado*, Madrid. Attributed to him is another portrait, supposed to represent Murillo, in the collection of Brigadier-General Archibald Stirling at Keir, Scotland. Tobar died in 1758. Not unlike his work is that of Bernardo Germán Llorente who obtained fame at Sevilla by painting the *Virgin* as a shepherdess. She appears in his canvas in the *Museo del Prado* dressed in a pale pink tunic with a sheepskin garment and blue mantle over her, while at her side are white sheep nibbling pink

The
followers
and copyists
of Murillo

roses. Cherubs play among the branches of the trees. Attributed to Llorente is a *Birth of the Virgin*, quite unpleasing in colour, in the *Museo Provincial de Bellas Artes*, Sevilla, and also a *Nativity*, a large painting in a ruined condition, in the Hospital *de la Sangre* in the same city. Llorente, who died in 1757, was, also, a copyist of Murillo. The other followers of Murillo are too numerous to mention, as the great popularity of his works continued long after his death.



A82

SCHOOL OF MURILLO
SAINT FRANCIS OF ASSISI

SAINT FRANCIS OF ASSISI

A82

The painting shows the mystical subject of the Saviour bending from the cross to embrace Saint Francis. The light is centred upon the body of the Christ. A dark crown of thorns is hardly distinguishable from His dark hair. Saint Francis is clad in a brown and gray habit, a pale halo above his uncovered head. His right foot rests upon a globe signifying his victory over the world. A brown, hilly landscape with a dark tower fades into a darker sky. The painting is a small copy of one by Murillo in the *Museo Provincial de Bellas Artes*, Sevilla. In the latter work the tones are lighter, the buildings in the foreground, more distinct; and below the arm of the Christ, at the left, appear two cherubs holding an open book.

"But what inspired the great Murillo to produce such a justly celebrated composition? The writer Emilia Pardo Bazán, in her life of Saint Francis, notes that the scene shown by Murillo does not figure in the chronicles of the saint, and adds: 'Double merit to the painter, *who from his genius alone* knew the profound allegory of the loving embrace which through all generations unites Saint Francis of Assisi and Jesus Christ' " (1). That Murillo was not the first to choose this subject is proved by a painting by Francisco de Ribalta in the *Museo Provincial de Bellas Artes*, Valencia.

Possibly the idea for this picture originated with the account of an event which took place in the ruined hermitage of *San Damiano*, near Assisi. The saint, praying to the Christ of a

miraculous crucifix, was astonished to have the Saviour answer his prayer from the cross, directing him to repair the hermitage.

Oil on canvas. Height 75 cm.—Width 50 cm. Formerly in the Cox Collection, London; the collections of George Salting, Esquire, London, and Baron Liebermann, Berlin. Reproduced in Sedelmeyer Gallery. *Catalogue*. Paris, 1898. p. [279].



A81

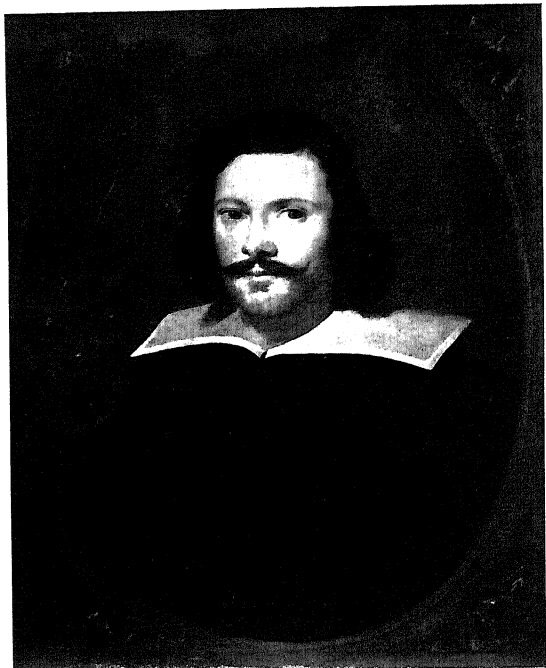
SCHOOL OF MURILLO
CHRIST THE GOOD SHEPHERD

CHRIST THE GOOD SHEPHERD

A8r

The Christ Child wears a pink tunic and gray sheepskin garment. His eyes are dark and His hair is golden. As He descends a mountain path, clasping a crook in His left hand, His sheep follow and surround Him. Against the gray clouds, suffused with yellow light, is outlined a brown leafy tree. This painting, once attributed to Bernardo Germán Llorente, has a luminous quality rarely found in his works. It seems more probable that it is by Tobar who occasionally succeeded in reproducing the colour as well as the composition of Murillo. In subject matter the painting resembles the *Christ the Good Shepherd* by Murillo in the *Museo del Prado*, Madrid. This painting was "presented by Queen Isabella to M. Guizot in recognition of his services in bringing about the marriage of her sister to the Duke of Montpensier".

Oil on canvas. Height 56.5 cm.—Width 42 cm. Formerly in the collections of Queen Isabel the Second of Spain, of M. Guizot, and of Count Henri de Greffuhle, Paris. Exhibited at the Alsace Lorraine Exhibition, Paris, 1874. Reproduced in Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 127.



A107

SCHOOL OF MURILLO
PORTRAIT OF A MAN

PORTRAIT OF A MAN

A107

In this bust portrait the figure is turned slightly to the right. The eyes, hair, and mustache are black. A white Walloon collar is worn with a black doublet. The background is dark. Von Loga attributed this portrait to Valdés Leal and said that it represented Don Miguel de Mañara. He offered as proof a comparison with the Mañara portrait by that artist in the Hospital *de la Caridad*, Sevilla (2). Gestoso y Pérez, on the contrary, finds no resemblance between the two portraits, nor does he think that the one in the collection of The Hispanic Society of America is by Valdés Leal (3). His assertion that the portrait does not resemble Mañara seems to be correct, and comparison with the few portraits by Valdés Leal makes it seem improbable that it is by his hand. His work was extremely individual. His touch, which was both quick and light, often gave to his paintings the quality of a sketch. His drawing, occasionally incorrect, was never assured. The portrait under discussion is firmly painted and is more in accordance with the school of Sevilla as represented by the followers of Murillo.

Oil on canvas. Height 75 cm.—Width 62 cm. Reproduced in Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 122 (as *Don Miguel de Mañara*).

NOTES

(1) A., B. de. *Ribalta y Murillo*. In *Arte español*. 1915. v. 4, p. 315, *tr.*

(2) Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 128.

(3) Gestoso y Pérez, José. *Biografía del pintor sevillano Juan de Valdés Leal*. Sevilla, 1916. p. 166-167, 210.

XVI

JUAN DE VALDES LEAL

XVI

Juan de Valdés Leal was baptized on May 4th, 1622 in the Church of *San Esteban*, Sevilla. It is not known with what master the young artist studied, but it is thought that he was apprenticed to a silversmith. This idea is borne out by the elaborate gold and silver objects which he introduced in many of his pictures, notably *Saint Ferdinand Triumphant* and *The Virgin of the Silversmiths*. On the fourteenth of July 1647 he married Doña Isabel Martínez y Morales. After the death of her husband she became known as Doña Isabel Carrasquilla, although she did not marry again. The first dated picture ascribed to Valdés Leal is the *Saint Andrew* in the Church of *San Francisco*, Córdoba. A series of events was next painted by the artist on the life of the titular saint for the Church of *Santa Clara* at Carmona. Of these canvases, now in the Bonsor Collection, only one, *The Death of Saint Clara*, is dated (1653). It closely resembles a painting by Murillo on the same subject. Although these two artists came in contact with each other at Sevilla, Valdés Leal, with perhaps this one exception, seems to have kept his own originality and not to have endeavoured to follow in the steps of his more famous contemporary. A comparison of Murillo's *Marriage of the Virgin* (London. Wallace Collection) with a painting on the same subject by Valdés Leal well emphasizes the difference between the two. The next work which engaged the artist was a commission from the monks of the Order of Saint Jerome to paint scenes from the life of their founder and portraits of the illustrious members of their order. The single, standing figures of these Hieronymite friars in their sombre habits contrast strangely with other works by the artist,

At Córdoba
and Sevilla

who took pleasure in portraying angels and archangels in resplendent robes and female saints in brightly coloured and fantastic costumes. His backgrounds often consist of the lofty interiors of temples and palaces, forests of twisted columns, carved balconies, and long flights of stairs. In 1658 he painted twelve pictures for the *retablo* of the Church of the ex-Convent of the *Carmelitas Calzados* at Córdoba, which may be considered among his finest productions. He seems to have divided his time between Córdoba and Sevilla. It was decided by the many artists living in the latter city that an academy of drawing should be established in the *Casa Lonja*. On January 11th, 1660 this academy, which owed its being to the efforts of Murillo, opened its doors. In the book of its statutes is found the information that Valdés Leal was named *Diputado* in 1660 and President in 1663; this office he ceased to hold in 1666. In the year 1661 he painted the *Immaculate Conception with Donors* now in the National Gallery, London. Two other paintings representing this favourite subject of the Sevillians may be seen in the *Museo Provincial de Bellas Artes*, Sevilla, and in the Nicolle Collection, Paris. That Valdés Leal did not devote his whole time to painting is shown by the fact that he was also an engraver of some distinction. It is not surprising, therefore, that the Chapter of Sevilla Cathedral contracted with him to engrave four plates of the custodia of Juan de Arfe, one of the treasures of the Cathedral. On the occasion of the canonization of Saint Ferdinand at Sevilla (1671), Valdés Leal and another artist designed *El Triunfo*, the temple which was erected in the Cathedral in honour of the saint. Of this temple, a plate was engraved by Valdés Leal and published in the book by Torre y Farfán called *Fiestas de la S. Iglesia . . . de Sevilla, al nuevo culto del Señor Rey. S. Fernando*. Sevilla, 1671. His son, Lucas, and his daughter, who signs herself Luisa de Morales, also engraved plates for this book. Work of quite a different type often engaged the artist, as he is spoken of in many

contracts as *dorador* and *estofador* of *retablos* for various churches. Don Miguel de Mañara, the founder of the Hospital *de la Caridad*, Sevilla, ordered for the decoration of its church two pictures by Valdés Leal which were paid for in the year 1672. These paintings, which are known as *Hieroglyphs of the End of Our Days* and which show the horrors of death and the vanities of the world, have given to the Sevillian the title of "*pintor de los muertos*". They are unlike any of his other works; possibly they reflect the artist's thoughts after he had read the *Discurso de la verdad* by Mañara, as they illustrate with dreadful realism the words of that famous person. Many years later Valdés Leal painted a portrait of Mañara (Sevilla. Hospital *de la Caridad*) which is astonishingly well done. From 1674 to 1676 he was occupied in painting for the Jesuit Order, pictures illustrating the life of Saint Ignatius of Loyola. It is supposed that this is the series now in the *Museo Provincial de Bellas Artes*, Sevilla, but the unfortunate condition of most of the canvases makes it difficult to form an opinion of their authenticity. In the *Museo del Prado*, Madrid, are two paintings which are very characteristic: *Jesus Disputing with the Doctors* and *The Presentation of the Virgin in the Temple*. After several years of ill health Valdés Leal died on October 15th, 1690 and was buried in the Church of *San Andrés*, Sevilla. He was survived by his son, Lucas, who was his only disciple. In comparing Murillo with Valdés Leal, Gestoso y Pérez writes: "Valdés, on the other hand, without disdaining a sweetness and delicacy in which at times he rivals Murillo, was more enamoured of truth. Of a nervous, impetuous, and energetic temperament, . . . animated by the impulses of his fancy, he seems occasionally to have worked so that his brushes second his thought in swiftness. . ." (1).

Works at
the Hospital
de la
Caridad

Death



A59

JUAN DE VALDES LEAL
VIA CRUCIS

VIA CRUCIS

A59

The Christ in a garment of mauve, a crown of thorns on His long brown hair, bears on His left shoulder a great wooden cross. He is as typically Sevillian as the *Jesús del Gran Poder*. Behind Him is the weeping Virgin, a blue mantle over her purple tunic, a wimple showing beneath her head covering. Saint John leans forward to comfort her. He wears a red mantle and has light brown hair. Following them is another figure, in a white mantle. At the right is a procession with the two thieves on their way to Calvary. The sky is gray. It seems probable that the artist did not intend this latter group to be considered an integral part of the larger composition. It was almost invariably his custom to place a small separate scene in a corner of the canvas, often depicting events in the life of the person represented as the main subject. This is well emphasized in his series of monks in the *Museo Provincial de Bellas Artes*, Sevilla. The Virgin closely resembles the one by Valdés Leal in the large *Crucifixion* in the Church of the *Magdalena*, Sevilla. Gestoso y Pérez, describing the *Via Crucis*, says: "True it is that the grandiose arrangement of the garments of the Nazarene attract one's attention and likewise the pathos of the scene, but it is indisputable that the face of Our Lord and the position of His body contribute primarily in producing such an effect. Grief and resignation could not be expressed more realistically, the first induced by the sufferings of the body, the second, the result of the transcendent soul. . . The group of the Virgin, Saint John, and one of the Marys, who accompany Our Redeemer on His sad road, is also a poem of sorrow. Considering the admirable ex-

pressions which animate the faces, we can pardon the artist for not having been more strict as to the relation of the planes; because the aforesaid group, as a result of the proportions of the people and the manner of execution, although much smaller, seems to be very near the figure of Christ" (2).

Oil on canvas. Signed at left: *J^o De Baldes Leal Lo Pintava Sebilla De 1661*. Height 144 cm.—Width 144 cm. Reproduced in Gestoso y Pérez, José. *Biografía del pintor sevillano Juan de Valdés Leal*. Sevilla, 1916. plate 27; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. [123]; Idem. *Die malerei in Spanien*. Berlin, 1923. p. 357.



NOTES

- (1) Gestoso y Pérez, José. *Biografía del pintor sevillano Juan de Valdés Leal*. Sevilla, 1916. p. 12, tr.
- (2) *Ibid.* p. 210, tr.

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XVII

JUAN CARREÑO DE MIRANDA

XVII

Juan Carreño de Miranda, the son of a noble Asturian family, Birth
 was born at Avilés on March 25th, 1614. He studied art at Madrid with Pedro de las Cuevas and Bartolomé Román and was still very young when he received several important commissions. They must have been successfully executed, as soon afterwards Velázquez entrusted him with an order for two frescoes in the *Salón de los Espejos* in the Royal Palace. Carreño fell ill, and these frescoes were finished by Francisco Rizi. Unfortunately they were later destroyed by fire. His next work in fresco, in which he was again assisted by Rizi, was the decoration of the ceiling of the Church of *San Antonio de los Portugueses*, Madrid. In spite of the repainting by Luca Giordano, this fresco remains as a fine testament to Carreño's ability in that special branch of art so rarely practiced with success by Spanish artists. Also attributed to him is the fresco in the Chapel *del Milagro* in the Church of the *Descalzas Reales*, Madrid. Although he is more renowned as a portrait painter, as a painter of religious subjects he is well worth considering. Religious works Among these subjects are two scenes relating to Saint Isidore in the Church of *San Andrés*, Madrid, and *The Annunciation* and *The Mystical Marriage of Saint Catherine* in the Hospital *de la Venerable Tercera Orden de San Francisco* in the same city. In the year 1654 he painted the *Saint Mary Magdalene* in the Royal Academy of *San Fernando*, Madrid. This painting is said to show the influence of Titian. Carreño's Mary Magdalene clad in a gray tunic rests her arm upon a blue and yellow scarf which is thrown over the rocks on which she is seated. The landscape is painted in tones of blue and brown. His *Saint Sebastian*, dated 1656, is in the *Museo del Prado*,

Court
Painter

Charles
the Second

Other
portraits

Madrid, as is also his *Saint Anne and the Virgin*. Perhaps one of the best known works is the brilliantly coloured *Saint Thomas of Villanueva*, also known as *Saint Ambrose*, which is attributed to him, in the *Musée National du Louvre*. On April 11th, 1671 Carreño was made Court Painter to Charles the Second, having received the appointment of Painter to the Palace in 1669. He thus obtained the rather doubtful privilege of painting the royal family. His numerous portraits of the Queen Mother, Mariana of Austria, in her widow's weeds vary in excellence. They are of necessity studies in black, white, and gray with the occasional addition of a red or blue curtain by way of contrast. Charles the Second was another unfortunate model for the painter. When a boy, he was lacking in youthfulness and had a pale, almost transparent, complexion, dull yellow hair, and expressionless blue eyes. Dressed in armour, or in black, he stands like a spectre beside a massive table in a dark room full of mirrors. Thus, he may be seen at various ages in the portraits in the Prado, in the *Kaiser Friedrich Museum*, Berlin, in the *Casa del Greco*, Toledo, and in The Hispanic Society of America. Of Carreño's portraits of women, that of the Marchioness of Santa Cruz (Madrid. Marchioness of Isasi) is perhaps the most beautiful. *Cardinal Pascual of Aragón* in the Sully Collection, London, was painted in 1684. In the *Museo del Prado* are two portraits, which, unfortunately for Carreño, challenge comparison with others by Velázquez. One represents the buffoon Bazán and the other, a girl of enormous size dressed in a red and silver costume, her dark hair tied with red ribbons. Both pictures are curious and interesting, but not convincing. In the portrait of the Russian ambassador, Petr Ivanovich Potemkin, one cannot fail to observe that he is more impressive because of his barbaric costume of shimmering red and gold material than for any other reason. Also in the Prado is the portrait of the knight of Santiago which has been repainted and in its present highly varnished

state is not especially pleasing. The attitude of the young man recalls portraits by Van Dyck, as does also the colour, but the white horse in its elaborate pale blue trappings is very unsubstantial. It is not known at what date Carreño married Doña Ana de Molina, but their adopted daughter, María Josefa, is mentioned in their wills. Carreño died on October 3rd, 1685 and was buried in the Monastery of *San Gil*, Madrid. Among his best pupils were Mateo Cerezo and Juan Martín Cabezalero. Sentenach writes: "At the death of Velázquez and so many other painters almost simultaneously, there had to arise other names, which would follow the impulse which had been started and of these the most notable and the one who best understood it was D. Juan Carreño y Miranda, an eminent painter, perhaps the most legitimate heir to the art of the great master" (1).

Death



A85

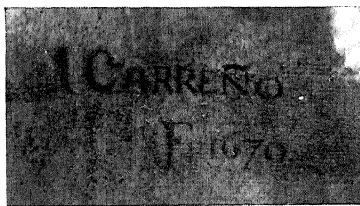
JUAN CARREÑO DE MIRANDA
THE IMMACULATE CONCEPTION

THE IMMACULATE CONCEPTION

A85

The Virgin stands upon a blue globe. Her long brown hair floats about her shoulders. She is clad in a white tunic lined with purple and in the traditional blue mantle. Her halo is formed by the circle of stars spoken of in the twelfth chapter of Revelation. Behind her head is a nimbus, its inner circle of pale blue dissolving into a golden glory of clouds in which appear angels' heads, orb on orb. The rays of this golden light extend downwards, growing fainter and at last revealing the blue sky. In the upper corners of the canvas appear the heads of cherubs. About the Virgin float other cherubs with golden hair and streamers of purple, pink, and saffron. They hold aloft the palms of victory, the lilies of purity, roses, the symbol sacred to the Madonna, and a mirror in a gold frame signifying her quality as the spotless mirror of God. An *Immaculate Conception* which resembles this painting is in the Cathedral at Vitoria.

Oil on canvas. Height 211 cm.—Width 145 cm. Signed at left: *J. Carreño F 1670*. Reproduced in Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 132.





A61

JUAN CARREÑO DE MIRANDA
CHARLES THE SECOND, KING OF SPAIN

CHARLES THE SECOND, KING OF SPAIN

A61

His eyes are blue and his light brown hair falls to his shoulders. He wears a half-suit of steel armour adorned with gold damascening. A sword is slung at his side from a hip-girdle. His white lace jabot is tied with a bright red ribbon, and over his left shoulder and knotted under his right arm is a rose-coloured baldric, fringed with gold. His breeches are of silver-gray brocade, and he wears tight-fitting boots of olive-coloured leather, flaring at the knee. His right hand holds a field marshal's baton. The floor is of tiles in two tones of brown. Behind the King can be seen the end of a table with a support in the shape of a lion, his paw resting on a globe, the whole placed upon a low, black base. This may be one of the tables presented to Philip the Second by Pope Pius the Fifth, now in the *Museo del Prado*, Madrid. A rose-coloured cloth edged with silver galloon is thrown over the table. On it is an armet with a red plume and a gauntlet. In the background is a crimson velvet curtain with a band and fringe of gold, looped up by a gold cord and tassel. A dark doorway frames a white balustrade, and beyond it are seething waters, warring ships, and a stormy sky. Of this portrait Mayer writes: "The Museum of the Hispanic Society of America contains a large portrait by *Carreño*, striking not only for its brilliant manner of execution, but still more for its subject. It represents King Charles II of Spain, about 18 years old, in armour, and differs from the large number of portraits of this king by *Carreño*, so well known in original paintings and school copies executed for the numerous Spanish state buildings. There exists in the

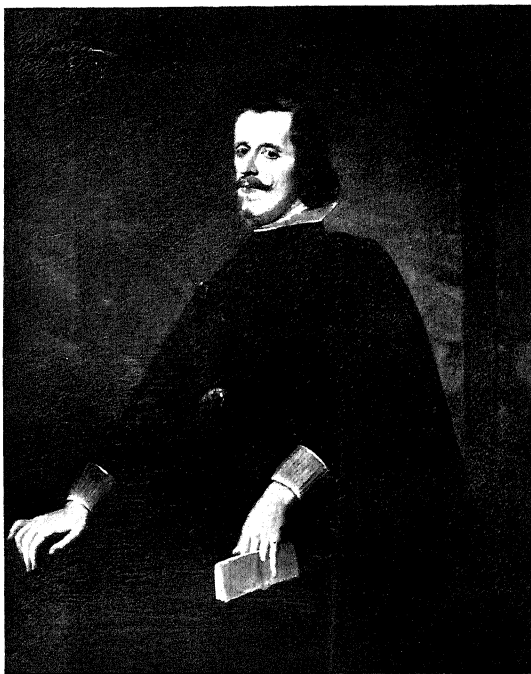
'Museo del Greco' in Toledo . . . a picture very similar to that in the Museum of the Hispanic Society (2.34 m. x 1.27) signed

IOANNES A CARRENO FA^T. PICTOR CAMERÆ
REGIÆ M^S. CAROLI II. ANNO 1681

A superficial observer would perhaps suppose that the American example is a replica of the picture at Toledo. But the exact study of the two examples shows that not only both are original paintings by Carreño, but also that the American example must be the early one. Besides certain differences of minor importance between the two pictures, the American is larger on both sides and below, but smaller on the top, and the position of the fingers of the right hand, holding the marshal's baton, are changed—it is easy to be seen that the king is younger in the American example. The best and clearest proof is a comparison between the lower lips of the two heads. In the New York example the king does not yet show the characteristic protruding lower lip of the Hapsburg family, whereas the Toledo picture lets us see this famous special sign in all its clearness. I had the occasion to note this interesting phenomenon in another Hapsburg portrait when in commenting upon the early portrait of King Charles II's father, Philip IV, by Velazquez, in the Altman Collection. With the proof that the New York Charles II was finished two years earlier than the Toledo example, say in 1679, we have won a very important result. For this portrait of the king in armour must be the famous picture painted for Charles II's first bride and sent as a likeness to France to the future queen, Doña Maria Luisa de Orleans. Palomino in his 'Parnaso Español' writes: '. . . and at last he (Carreño) made this famous portrait of Sire Charles II to send it to France, as they were negotiating the first marriage of His Majesty with the Serenisima Queen Doña Maria Luisa de Orleans.' This marriage

had been negotiated and confirmed in 1679, which goes very well with our hypothesis. Finally it may be said that the New York example was found in France and bought in Paris for the Museum of the Hispanic Society of America" (2).

Oil on canvas. Height 266 cm.—Width 136 cm. Presented to The Hispanic Society of America in 1912. Formerly in the gallery of the Dukes of Parma. Reproduced in Mayer, A. L. *Cuadros españoles en colecciones americanas*. In Sociedad española de excursiones. *Boletín*. 1915. v. 23, facing p. 108; Starkweather, W. E. B. *A man and his museum*. In *The Mentor*. February 1926. v. 14, p. 34.



A62

JUAN CARREÑO DE MIRANDA
PHILIP THE FOURTH, KING OF SPAIN
(ATTRIBUTED)

PHILIP THE FOURTH, KING OF SPAIN
(ATTRIBUTED)

A62

He has blue eyes under heavy lids, brown hair, and a brown mustache. He wears a black velvet court costume trimmed with rows of buttons, and a *golilla* and wristbands of white silk. A black velvet cloak falls from his shoulders. At his left side appears a gold sword hilt. Suspended about his neck is the badge of the Order of the Golden Fleece. In his left hand he holds a paper. His right hand rests upon a table which is covered with a red and brown cloth. The background is formed by brown Cordovan leather ornamented by two bands in a scroll design.

The picture has been relined. Oil on canvas. Height 127 cm.—Width 99 cm.



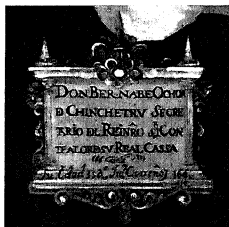
A2006

JUAN CARREÑO DE MIRANDA
 DON BERNABE DE OCHOA DE CHINCHETRU
 Y FERNANDEZ DE ZUÑIGA
 (ATTRIBUTED)

DON BERNABE DE OCHOA DE CHINCHETRU
Y FERNANDEZ DE ZUÑIGA
(ATTRIBUTED)

A2006

The subject of this portrait is seen at the age of thirty-five, clad in black doublet and breeches. A black cape is suspended from his shoulders. He wears a white *golilla* and cuffs, gray stockings and black shoes. His hair, eyes, and mustache are dark brown. A silver-hilted sword is attached to his black leather belt. In his right hand he holds a black hat and brown gloves, in his left, a small piece of white paper. Across the gray background is draped a pink curtain. Upon a table, which is covered with a cloth of the same colour, is placed a silver pen-holder containing two white quill pens and a silver inkwell. At the lower right is a gray cartouche lettered in black and at the



The arms, argent, on a bend-sinister sable between a fleur-de-lis in chief azure and an olive branch in base proper, two bendlets or, are placed upon the cross of the Order of Santiago, the whole surmounted by the helm three-quarters face with five bars argent and crested with three ostrich plumes proper and gules

upper right, a coat of arms. The name of this cavalier appears in the *Indice de pruebas de los caballeros que han vestido el hábito de Santiago* published by Vicente Vignau and F. R. de Uhagón at Madrid in 1901.

The picture has been relined. Repainted in various places. Oil on canvas. Height 201 cm.—Width 112 cm. Signed at right: *Iu. Carreño f 1660 M^d*. Formerly in the Alphonse Oudry Collection and the Salamanca Collection. Presented to The Hispanic Society of America on April 8th, 1927.

NOTES

(1) Sentenach y Cabañas, Narciso. *La pintura en Madrid*. Madrid, 1907. p. [148], tr.

(2) Mayer, A. L. *Notes on Spanish pictures in American collections*. In *Art in America*. October 1915. v. 3, p. 319-320.

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XVIII

JUAN ANTONIO ESCALANTE

XVIII

Juan Antonio Escalante was born at Córdoba in 1630 but Birth
left that city at an early age for Madrid. He was not more than
twenty-five years old when he began his career by painting a
series of pictures on the life of Saint Gerard for the Convent of
the *Carmelitas Calzadas*, Madrid. The convent is no longer in
existence, and the present location of the pictures is unknown.
It was in the studio of Francisco Rizi, the Court Painter of two
kings, that Escalante first learned his art. Here he must have
come in contact with José Antolínez and Claudio Coello,
youths of his own age. These painters, who received the same in-
fluences early in life, were later worthily to represent the school
of Madrid: Coello with his *Holy Eucharist* for the Monastery of
the Escorial, Antolínez with his *Ecstasy of Mary Magdalene* in
the *Museo del Prado*, and Escalante with his *Immaculate Con-
ception* at Budapest. That Escalante was a friend and fellow-
worker of one of the most celebrated of the Madrid painters,
Juan Carreño de Miranda, is shown by the fact that he was
chosen with two others to assist Carreño in the decoration of the
Holy Week monument for the Cathedral of Toledo. The school
of Madrid at this period excelled in representations of charmingly
worldly Magdalenes and Virgins, less fervidly religious than
those of Sevilla. Their graceful forms, resplendent in robes of
clear, vivid colours, may be seen poised with mature dignity
upon clouds and surrounded by attendant cherubs. Ranking
well with those of his contemporaries, is Escalante's *Immaculate
Conception* which was painted in 1663, ten years later than *The
Annunciation* in the collection of The Hispanic Society of
America. Very Venetian in colour and feeling is the little canvas
in the *Museo del Prado* showing the Christ Child and the Infant

Contempo-
raries

Works in
the Prado

Death Saint John playing with a lamb. A Flemish influence may be traced in *The Prudent Abigail* and *The Triumph of Faith over the Senses* in the same museum, two small canvases painted in clear blues and yellows, reds and greens. *The Holy Family*, also in the Prado, may be classed in this group, as it shows little individuality. In 1667 Escalante is said to have painted eighteen Biblical subjects which were once in the *Museo Nacional*, housed in the old Convent *de la Trinidad*, Madrid. It is impossible at present to identify them, although they are supposed to be both signed and dated. Escalante died at Madrid in 1670. Beruete y Moret writes of him as follows: "Escalante showed great ability as a copyist and studied the works of the Italian masters in the collection of the royal palace. By means of assiduously copying the pictures of Tintoretto, he succeeded in simulating the tonality and brilliancy of the famous Venetian. . . Everything seemed to foreshadow a great success for Escalante, which he never achieved. His style became mannered and his later productions, although they were glowing with light and were graceful and agreeable, never reached a higher level than that of second-rate works" (1).



A67

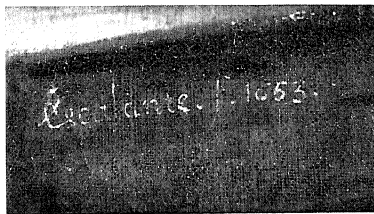
JUAN ANTONIO ESCALANTE
THE ANNUNCIATION

THE ANNUNCIATION

A67

The Virgin kneels upon a red cushion before a *prie-dieu* upon which is an open book. She wears a pink tunic with a line of white at neck and sleeves and a blue mantle. Her hair is auburn and her eyes are gray. Gabriel, with gray and olive wings, floats towards her upon gray clouds. He is clad in a white tunic, draperies of rose and olive-green, and yellow streamers. His hair is golden and his eyes are brown. He bears in one hand a spray of lilies. To the right a cherub in pale blue draperies lifts aside a pink curtain. The Annunciation takes place in an open loggia. In the distance, fading into the blue sky, are gray-blue mountains. From the heavens God the Father, surrounded by white clouds and clad in a white tunic and blue mantle, looks down upon the Virgin. His right hand is raised in blessing; His left rests upon a globe. The Holy Dove flies in the air above the Virgin.

Oil on canvas. Height 178 cm.—Width 136.5 cm. Signed at lower centre: *Escalante. f. 1653*. Formerly in the collection of Don F. Pasquale, Madrid. Exhibited at the Copley Society, Boston. Exhibition of the paintings of the Spanish school. 1912. Reproduced in *The Herald*. Boston. March 10th, 1917.



NOTES

(1) BERUETE Y MORET, Aureliano de. *The school of Madrid*. London, 1909. p. 226-227.

XIX

CLAUDIO JOSE VICENTE ANTOLINEZ Y SARABIA

XIX

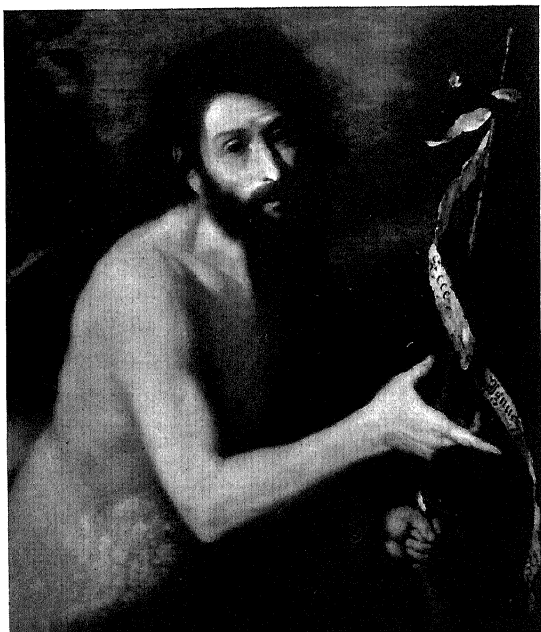
Claudio José Vicente Antolínez y Sarabia was baptized on Birth
 November 7th, 1635 in the Church of *San Justo y Pastor*,
 Madrid, in spite of the assertion of Palomino and others that he
 was a native of Sevilla. His parents were Juan Antolínez and
 Ana Meruelo y Sarabia. Before he was eighteen years of age he
 married Francisca González, according to a document in the
 parish church of *San Sebastián*. A short time after their marriage
 they moved to a house in the *Calle de Alcalá*, near the *Puerta del*
Sol. Their three daughters, Josefa, Feliciana, and María are
 mentioned in the will of Antolínez as is also his son Gaspar, who
 was baptized on January 20th, 1658. It has been stated that
 Antolínez became the pupil of his father-in-law and also that he
 worked in the studio of Francisco Rizi, the teacher of many of
 the artists of the school of Madrid. His earliest extant, dated
 work (1663) is in the Cathedral at Valencia and represents Saint
 John the Baptist. Painted before he reached his thirtieth year,
 it shows the artist in a very favourable light. *The Prayer in the*
Garden in the Bowes Museum, Barnard Castle, was painted two
 years later. The artist is supposed to have represented himself
 standing in an open doorway in his *Poor Painter* of Munich.
 Many of his works are not dated, and it is therefore difficult to
 follow them in chronological order. That Antolínez worked in
 the manner of the other Madrid painters of his period may be
 seen by the discussion which has arisen in regard to the author-
 ship of *Saint Rosa of Lima* (Budapest. *Szépművészeti Múzeum*).
 This interesting work has been attributed to Villacis, Cerezo, Contempo-
raries
 Cabezalero, and Antolínez, and it seems impossible to establish
 the identity of the artist, so similar are the methods used by

these men. *The Coronation of the Virgin* at Amsterdam is said by Beruete y Moret to be by Antolínez. It differs from his other works and is more clearly influenced by the Flemish school; the Madonna, especially, is a type rarely seen in Spain. *The Martyrdom of Saint Sebastian*, painted in 1667, is also reminiscent of the Netherlands and is not unlike a canvas by Van Dyck on the same subject. His representations of the Immaculate Conception never seem to vary; the Lázaro Collection example, the Bowes Museum, and that at Munich, all have the same Madonna. This is a fault of which Murillo can also be accused. Antolínez made little effort to break away from the usual in his *Marriage of Saint Catherine*. As in the work of Mateo Cerezo in the *Museo del Prado* the event takes place upon a flight of steps, a large piece of drapery floating in the air above the central group and numerous cherubs appearing with wreaths of flowers. The Virgin is simple and dignified in comparison with Saint Catherine who is elaborately arrayed and holds a sweeping palm branch in one hand. The infant Saint John with the lamb appears at the right in the picture. The general characteristics of these two works may be compared with Claudio Coello's *Virgin and Child Adored by Saint Louis* and his *Virgin and Child Adored by Saints*, both in the Prado. In the same collection is Antolínez's *Ecstasy of Saint Mary Magdalene* with its brilliant reds, blues, and purples. The *Mary Magdalene* in the collection of Doña Isabel López at Madrid is not unlike this one. Antolínez's nephew, Francisco Antolínez, was a painter of no great merit who was born at Sevilla. His work has occasionally been confused with that of his uncle. According to numerous anecdotes, the more famous artist had a disagreeable temper and was much given to fighting. A duel is said to have caused his death. Whether or not this was the case, it is certain that he died in early middle age as did Cerezo and Cabezalero. Documents recently published give the date

*Marriage of
Saint
Catherine*

Death

of his death as May 30th, 1675. He was buried in the Convent of *San Agustín de Recoletos Descalzos*, Madrid. Beruete y Moret writes of him as follows: "His works are remarkable for perfect tonality and for a freshness of colour which was probably never surpassed by any of his contemporaries" (1).



A66

CLAUDIO JOSE VICENTE ANTOLINEZ Y SARABIA
SAINT JOHN THE BAPTIST
(ATTRIBUTED)

SAINT JOHN THE BAPTIST
(ATTRIBUTED)

A66

The saint, who is partly clad in a garment of white sheepskin, has black eyes and a black beard. His dark hair frames his face. The flesh tones are golden-brown. He holds in his hand a staff to which is attached a scroll bearing the words *Ecce Agnus Dei*. The background is dark green. Mayer writes of this work, "The whole posture, the expression, the technique, copious and vast at the same time, reveals the author of the famous 'Conceptions' who had studied Velázquez and Francisco Rizi with so much profit" (2). An authentic picture of Saint John the Baptist by the same artist is the one in the Cathedral at Valencia, dated 1663, which shows the saint seated upon a rock and holding a staff in his hand. Above his head hover cherubs, and at his feet is a lamb. The head of the saint is very similar in both pictures.

Oil on canvas. Height 98.5 cm.—Width 82.5 cm. Presented to The Hispanic Society of America in August 1921. Reproduced in Mayer, A. L. *Cuadros españoles en colecciones americanas*. In Sociedad española de excursiones. *Boletín*. June 1915. año 23, facing p. 105.

NOTES

(1) Beruete y Moret, Aureliano de. *The school of Madrid*. London, 1909. p. 222.

(2) Mayer, A. L. *Cuadros españoles en colecciones americanas*. In Sociedad española de excursiones. *Boletín*. June 1915. año 23, p. 106, *tr*.

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XX

FRANCISCO JOSE DE GOYA Y LUCIENTES

XX

Francisco José de Goya y Lucientes was born on March 30th, Birth
 1746 at Fuendetodos in Aragón. At an early age he became a
 pupil of Don José Luzán y Martínez at Zaragoza. Leaving that
 city, he went to Madrid and from there to Rome. Legends
 follow him on this journey telling of his street brawls, his flight
 from the Inquisition, and his skill as a bullfighter. In 1772 he re-
 ceived the second prize given by the Royal Academy of Fine Arts,
 Parma, for his painting representing Hannibal looking upon
 Italy from the Alps. After his return to Spain, he married Josefa
 Bayeu, the sister of the Painter to the King. Goya's etching,
The Blindman with a Guitar, was executed in 1778, and in the
 same year was completed a set of etchings of certain works by
 Velázquez. For *El Capricho*, the *alameda* of his patron, the Duke
 of Osuna, he painted many pictures. Commissioned by Anton
 Rafael Mengs, Goya designed cartoons for the royal tapestry
 manufactories of Santa Barbara. These cartoons show the
 Spanish people playing games of blindman's buff, gathering
 grapes at the foot of the Guadarramas, or purchasing wares from
 a pottery market. The artist was made a member of the Royal Honours
 Academy of *San Fernando* on May 7th, 1780. His next under-
 taking was one of difficulty, as he found himself working under
 the direction of Francisco Bayeu upon a series of pictures for the
 Church of *Nuestra Señora del Pilar* at Zaragoza. Goya, a man of
 irascible temper, failed to work harmoniously with his dictatorial
 brother-in-law. Goya's *Saint Bernard of Siena Preaching before*
Alonso of Aragón was painted for the Church of *San Francisco el*
Grande, Madrid. Goya's fame, to some extent, rests upon his
 skill as a portrait painter, and to this period may be attributed

Etchings

many portraits, including two of the artist. Always eager for royal favour, Goya welcomed with delight his appointments as Painter to the King (Charles the Third) on June 29th, 1786, Painter to the Chamber in 1789, and First Painter to the Chamber in 1799. He was commissioned by the Duke of Osuna to paint two canvases representing incidents in the life of Saint Francis Borgia. The portraits painted during these years include those of Don Sebastián Martínez, Doña Tadea Arias de Enríquez, and the Marchioness of Casa Potejos. Three of Goya's earlier etchings are *The Flight into Egypt*, *Saint Francis of Paul*, and *Saint Isidore*. After a severe illness in 1792 the artist became deaf. Most of the etchings known as *Los Caprichos* were done in the period between 1793 and 1796. Two years later Charles the Fourth ordered Goya to paint for the Church of *San Antonio de la Florida*, Madrid, a fresco, the subject to be Saint Anthony of Padua restoring to life the corpse of a murdered man. The result was a fresco charming in its gaiety but lacking in religious feeling. From 1799 to 1800 the artist painted many portraits of the royal family, including equestrian portraits of Charles the Fourth and María Luisa. To this period may also be assigned the splendid portraits of Godoy, the Countess of Chinchón, the Count of Fernán Núñez, the Countess of Haro, and the Marquis of San Adrián. Of great interest are two canvases in the *Museo del Prado*, Madrid, the *Maja Nude* and the *Maja Clothed*. Gossip connects these paintings with the famous Duchess of Alba whose friendship with Goya caused so much jealousy among the ladies of the court. The artist was living in the *Puerta del Sol*, Madrid, in 1808; he must have witnessed the terrible events of May the second and May the third to have enabled him to paint the two stirring pictures of the French invasion which are now in the Prado. It was probably during a short stay at Zaragoza that he painted the equestrian portrait of General Palafox. In December 1808 he was again at Madrid. Beruete y

Portraits of
royaltyGoya in
1808

Moret does not think that he was ever Court Painter to Joseph Bonaparte, *el rey intruso*, but that he was on friendly terms with persons connected with the court during the period of French rule in Spain is proved by his many portraits of them. As a protest against the horrors which he had witnessed, he began a series of etchings, *The Disasters of War*, in 1810, but he did not complete them for ten years. Soon after this he moved to a small house in the country near Madrid. Upon the walls of this house, which became known as the *Quinta del Sordo*, he painted fantastic decorations. *La Tauromaquia*, etchings of bullfighting, were done about 1815. The artist rarely painted religious subjects, but among the few to be listed are *The Garden of Gethsemane*, the *Holy Family*, and *Saint Justa and Saint Rufina*. During the year 1819 Goya was very ill. In spite of this circumstance it is probable that *Los Disparates*, also known as *Los Proverbios*, a set of etchings consisting of twenty-two plates, were done in this year, as was also his first lithograph. In 1824 he received permission from Ferdinand the Seventh to go to France for six months on account of illness. From Bordeaux he wrote asking to have the time extended to six more months. This request was granted. Many drawings and a few portraits may be assigned to this period. Goya went to Madrid in 1826 but remained there only a short time, returning to Bordeaux accompanied by his grandson, Mariano. In 1827 he painted a portrait of Juan de Muguiro, his last important work. Goya died at Bordeaux on April 16th, 1828. Lefort writes: "A profound ob-
server, a masterful creator, a shrewd intellect, endowed to the highest degree with the critical faculty, overflowing with verve, Goya in his genre painting, as in his marvellous etchings, astonishes and captivates at once by his quality of unexpectedness, of strangeness and originality, which will make him survive fashion and time; always his enigmatic creations will irritate

Death

the mind like disquieting problems, always his astounding execution, impetuous or mad, delicate or proud, now gay, now sinister, but throughout vibrating and palpitating with life, will communicate to the spectator something of the creative emotion which agitated the artist. . . ." (1).



A102

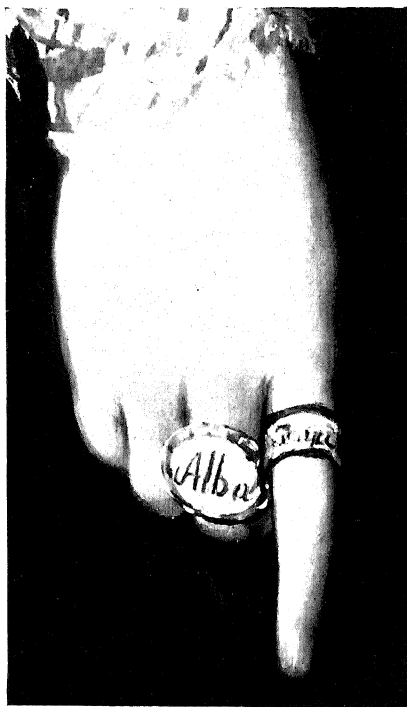
FRANCISCO JOSE DE GOYA Y LUCIENTES
DUCHESS OF ALBA

DUCHESS OF ALBA

A102

The thirteenth Duchess of Alba is here represented full-length. Her eyes are large and dark and her cheeks slightly rouged in accordance with the fashion of the period. Upon her curly black hair is a bunch of white and gold ribbons which shows beneath a mantilla of fine black net edged with ruffles, the ends of which are draped over a brilliant yellow jacket with deep cuffs of gold lace. A soft fold of white material finishes the neck of the bodice. A black skirt of taffeta or faille is adorned by a lattice-work with black flowers. Girdling her waist is a red silk sash trimmed with two bands of gold braid and ending in gold fringe. Her white high-heeled slippers are embroidered in gold. Upon her right hand she wears two rings; the bezel of one is inscribed *Alba*, the other *Goya*. She stands on the shores of a narrow stream, the banks of which are painted in tones of green and salmon. The sky is pale blue. Beruete y Moret describes the Duchess as wearing the typical dress of the *maja*, and says, "The figure stands out against a very delicate blue sky and a dreamy landscape, a landscape à la Corot, as delicate as the sky. In the

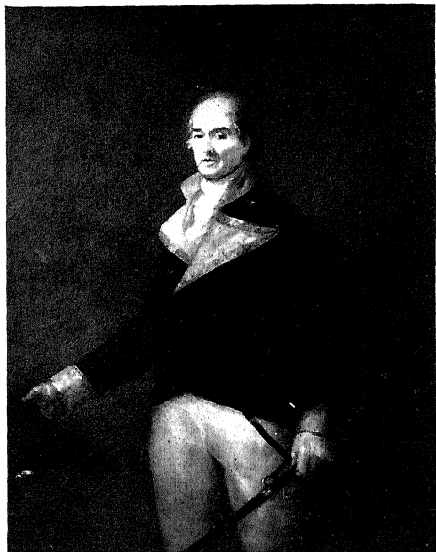




DETAIL OF DUCHESS OF ALBA
(Inscriptions)

sand, in the foreground, appear the name of Goya and the date 1797; she points to the name with her right hand as though indicating that it is at her feet, and without doubt it was placed there for her, because the writing is inverted, that is to say, placed so that the person represented can read it directly" (2).

Oil on canvas. Signed at left: *Goya 1797*. Height 210 cm.—Width 148 cm. Formerly in the *Galerie Espagnole du Louvre*, Paris; the collection of M. P. Sohège, Paris; the Irureta Goyena Collection, Sevilla. Reproduced in Beruete y Moret, Aureliano de. *Goya as portrait painter* [tr. by Selwyn Brinton]. Boston, 1922. plate 18; Candee, H. C. *Certain Goyas in America*. In *Scribner's magazine*. October 1917. v. 62, p. 433; Ezquerro del Bayo, Joaquín. *La duquesa de Alba y Goya*. Madrid, 1928. plate 40; Loga, Valerian von. *Francisco de Goya*. Berlin, 1903. plate 36; Mayer, A. L. *Francisco de Goya*. München, 1923. abb. 113; Pène du Bois, Guy. *Francisco Goya in America*. In *Arts and decoration*. May 1916. v. 6, p. 326; Pijoán y Soteras, José. *Historia del arte*. Barcelona [1916]. v. 3, fig. 580; Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of The Hispanic Society of America*. New York, 1916. p. [52]; Zapater y Gómez, Francisco. *Colección de . . . reproducciones de cuadros, dibujos y aguafuertes de Don Francisco de Goya*. Madrid, 1924. plate [74]; and others.



A103

FRANCISCO JOSE DE GOYA Y LUCIENTES
DON ALBERTO FORASTER

DON ALBERTO FORASTER

A103

In this three-quarter length portrait Foraster is turned slightly to the left. His dark eyes beneath heavy, black eyebrows look out from a thin, bronzed face. His hair is gray. He wears a black military coat, its red collar, revers, and cuffs trimmed with silver braid. His vest and cravat are white. His trousers are buff-coloured, as are also his gloves. His left hand rests upon a sword which, in its dark scabbard, is hung from a narrow, black leather belt. His right hand holds a brown baton and a three-cornered hat with a red cockade. The background is dark brown. Another portrait, presumably representing Don Alberto Foraster (in the collection of Don Javier Millán, Madrid) has been reproduced under the title, *Don Antonio Foraster*.

Oil on canvas. Signed at right: *Alberto Foraster Por Goya 1804*. Height 138.5 cm.—Width 109.5 cm. Reproduced in Mayer, A. L. *Francisco de Goya*. München, 1923. abb. 203; Starkweather, W.E.B. *Paintings and drawings by Francisco Goya in the collection of The Hispanic Society of America*. New York, 1916. p. [72].



A99

FRANCISCO JOSE DE GOYA Y LUCIENTES
DON MANUEL LAPEÑA, MARQUIS
OF BONDAD REAL

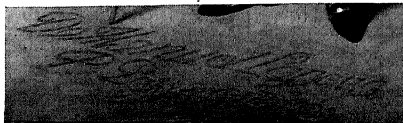
DON MANUEL LAPEÑA, MARQUIS
OF BONDAD REAL

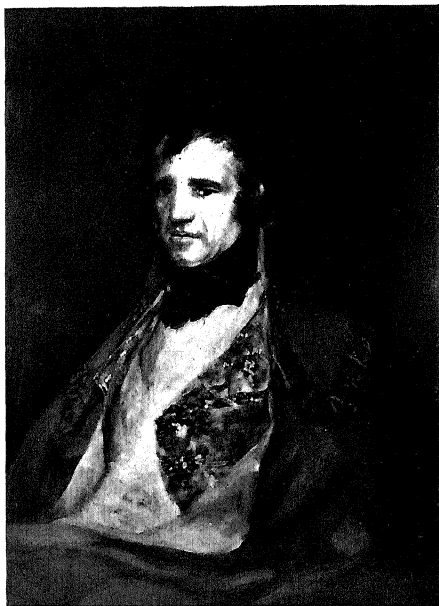
A99

The Marquis is seen standing, sharply silhouetted against a gray background. His dark blue uniform and scarlet vest are trimmed with silver braid. He wears a white stock and jabot. He has brown eyes, and upon his slightly powdered brown hair rests a black hat bound with silver braid and trimmed with a red cockade. He wears gray stockings and black shoes adorned with silver buckles. His sword has a silver hilt and tassels. Upon his coat is the red cross of the Order of Calatrava, and attached to a red ribbon is the badge of the same order. In his right hand is a baton. Soldiers in red and black uniforms may be seen in the background drilling before their barracks. Of this portrait Beruete y Moret writes that Lapeña is “. . . represented as standing full length and in front view, wearing the uniform of Colonel of the Guards, the Cross of Calatrava, and the baton of command. His figure is seen against a delicately painted background, with a sky covered with light grey clouds, and in the middle distance some buildings which could very well be the barracks of Vicalvaro or of Aranjuez, before which some soldiers, who give us the sensation of being little toy soldiers rather than of flesh and bone, are exercising. . . To judge by the delicacy shown in this picture, and by its signature, date, and undisputable originality, taken as a whole there is something uncommon in it, differentiating it from the works of Goya produced in those years. Can it perhaps be that the sitter had indicated to Goya his own wish that the portrait should be more in detail than others from his hand; and that the painter in

consequence made this work, which—without being an official mask, since it is, as I have remarked, minutely finished—has something in the carriage of the sitter, and, above all, in the appearance of military discipline it transmits, that could be interpreted as a delicate irony?" (3). Possibly this is the same Manuel Lapeña who was a general in command of the Fourth Division of the Army of the Centre during the Peninsular War and whose conduct at the Battle of Tudela (1808) was severely censured.

Oil on canvas. Signed at left: *D. Manuel Lapeña P. Goya año 1799*. Height 224 cm.—Width 140 cm. Presented to The Hispanic Society of America in 1922. Formerly in the collections of Don Joaquín Argamasilla, Madrid, and the Count of Avogli. Exhibited at Madrid by the *Ministerio de Instrucción Pública y Bellas Artes. Obras de Goya*. 1900. Reproduced in Calvert, A. F. *Goya*. London, New York, 1908. plate 33; Mayer, A. L. *Francisco de Goya*. München 1923. abb. 129; Zapater y Gómez, Francisco. *Colección de . . . reproducciones de cuadros, dibujos y aguafuertes de Don Francisco de Goya*. Madrid, 1924. plate [80].





A1890

FRANCISCO JOSE DE GOYA Y LUCIENTES
PEDRO MOCARTE

PEDRO MOCARTE

1890

In this portrait Mocarte, dressed as an *espada*, wears a reddish-brown *capa* lined with material of a lighter shade and a cravat of black silk. Over his white vest is a short gray jacket embroidered in blue, black, and silver. About his head is knotted the black silk ribbon which binds his hair-net. He has dark eyes, gray hair, and a ruddy complexion. The background is dark. Beruete y Moret writes of this painting: "That of Mocarte, . . . in half length, is a work of intimate character full of force and marrow. This person was an organist of the Chapel Royal; but he appeared more like a *torero* to judge from his apparel. Perhaps he was an amateur who discussed with Goya the bull-fights of that time; and in fact the portrait seems to be speaking confidentially to the painter, to judge by his expression, which is marvelously true to life" (4).

Oil on canvas. Height 78 cm.—Width 57 cm. Presented to The Hispanic Society of America on June 4th, 1925. Formerly in the collection of Don Luis de Madrazo; the Edwards Collection, Paris; and the collection of Don Raimundo de Madrazo y Garreta. Exhibited at the New Gallery, London. Exhibition of Spanish art. 1895-96. On frame a note by Don Raimundo de Madrazo y Garreta (?): *Sr. D. Pedro Mocarte, cantante en la catedral de Toledo pinto pr Goya su intimo amigo en dha. Ciudad.* Reproduced in Beruete y Moret, Aureliano de. *Goya as portrait painter* [tr. by Selwyn Brinton]. Boston, 1922. plate 41; Idem. *Goya, pintor de retratos*. Madrid, 1919. plate 39; Calvert, A. F. *Goya*. London, New York, 1908. plate 142; *Enciclopedia universal ilustrada*. Barcelona [c1925]. v. 26, p. [813]; Mayer, A. L. *Francisco de Goya*. München, 1923. abb. 182.



A100

FRANCISCO JOSE DE GOYA Y LUCIENTES
SKETCH FOR SCENES OF MAY THIRD, 1808

SKETCH FOR SCENES OF MAY THIRD, 1808

A100

The troops of Murat, shadowy figures painted in gray, brown, and ochre, stand in line to the right. Their leveled muskets are pointed towards a few desperate Spaniards who, with their backs to the little hill of Prince Pío, are waiting in terror for their turn to join the comrades who lie dead at their feet. One figure stands with his arms above his dark head, his white shirt open at the throat, his buff-coloured trousers distinct in the yellow light of a lantern which the soldiers have placed upon the ground before them. In the centre background is the low line of a dark red roof. Against the blue-black sky with its streak of stormy white are massed leaden-gray buildings. Starkweather says of this work: "This is a sketch for one of the most celebrated of the painter's pictures, *Escenas del 3 de Mayo de 1808*, included with its companion piece, *Episodio de la Invasión Francesa en 1808* . . . in the collection of the *Museo del Prado* at Madrid. These two pictures are Goya's greatest achievement as a historical painter, and rank among the most notable works of their order ever produced. They present a vivid pictorial record of the hideous scenes which the artist witnessed at the time of the French invasion of Spain during the Peninsula War. . . The *Episodio de la Invasión Francesa en 1808* shows a fierce fight in the main plaza of Madrid, the Puerta del Sol, between the Mamelukes of the French Imperial Guard and Madrid citizens. The canvas is a tangle of fighting men and plunging horses. The extraordinary power and spirit of the two pictures, the truth of movement of the figures, the mastery with which Goya conveys to the spectator his vivid impression of tenseness and horror has

been rarely approached and never surpassed. Both canvases are large. . . . They were produced in 1808 or 1809, and this sketch may be assigned to the same period. The Prado catalogue gives the following note on the *Escenas del 3 de Mayo de 1808*: 'The invaders, not content with the blood spilled during the night (of the second of May), still continued the following morning, shooting some of those arrested the evening before, for whose execution they chose the grounds of the house of Prince Pio.' . . . A sketch for the *Episodio de la Invasión Francesa en 1808*, corresponding to this sketch for the *Escenas del 3 de Mayo de 1808* is owned at Madrid by the Duchess of Villahermosa" (5).

Oil on canvas. Height 43 cm.—Width 60 cm. Formerly in the collection of Francis Lathrop. Reproduced in Candee, H. C. *Certain Goyas in America*. In *Scribner's magazine*. October 1917. v. 62, p. 431; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"*. In *Museum*. 1913. v. 3, p. 119.

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- (1) Lefort, P. A. *Francisco Goya*. Paris, 1877. p. 2, tr.
- (2) Beruete y Moret, Aureliano de. *Goya, pintor de retratos*. Madrid, 1919. p. 60, tr.
- (3) Idem. *Goya as portrait painter* [tr. by Selwyn Brinton]. Boston, 1922. p. 93-94.
- (4) *Ibid.* p. 124.
- (5) Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of The Hispanic Society of America*. New York, 1916. p. 77-78.

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— *Goya. Noticias biograficas.* Zaragoza, 1868.

XXI

VICENTE LOPEZ Y PORTAÑA

XXI

Vicente López y Portaña was born at Valencia on September 19th, 1772. He received instruction in the art of painting from his father, Cristóbal López, and from Padre Villanueva. In 1789 he went to Madrid where he became a pupil of Mariano Salvador Maella. Two copies which he made of pictures by his master may be seen in the *Museo Provincial de Bellas Artes*, Valencia. He received prizes for his work at the Academy of *San Carlos*, Valencia, and also a pension with which to study at Madrid. After his arrival in that city he won the first prize for his painting of the Catholic Kings receiving the Ambassadors of the King of Fez (Madrid. Royal Academy of *San Fernando*). Early in his career he was the recipient of many honours, having been made *individuo de mérito* of the Academy of *San Carlos* in 1799 and *teniente director* in 1801. During the visit of Charles the Fourth and his court to Valencia in 1802, López painted in their honour the work entitled *Charles the Fourth and His Family Receiving the Homage of the University of Valencia*. The painting is now in the collection of the Faculty of Philosophy and Letters, Madrid, while a sketch for it belongs to Don Félix Boix. Painted not long after Goya's *Family of Charles the Fourth*, it presents an interesting contrast, not only in the handling of the subject, but in the attitude of López, the perfect courtier, who surrounds his royalty with allegorical figures and endeavours to give them the nobility and force which they lack. López refers to his work in a letter to Charles the Fourth in which he requests that if the painting has found favour with His Majesty the office of Painter to the Chamber be given him. His appointment to this post did not, however, take place until the reign of Ferdinand the Seventh. Lady Holland who was in Valencia in 1803 writes: "Saw a

- promising painter by the name of Lopez; the King has unfortunately employed him merely to copy pictures some of which are very indifferent" (1). At Madrid López became the art teacher of the Queen, María Isabel de Braganza, and later of Queen María Josefa Amalia. He painted portraits of them which are in the *Museo del Prado*, Madrid. Several rather charming portraits of Isabel the Second as a child and of her mother, María Cristina de Borbón, are by the hand of López, who became a great favourite at court. He is perhaps best known for his portrait of Goya which was painted when Goya returned to Madrid for a brief visit not long before his death. The Royal Academy of *San Fernando* made him *individuo de mérito* in 1814 and *director general* in 1822. He was, also, a member of the Academy of *San Luis*, Zaragoza, and of the Academy of Saint Luke at Rome. Some of his frescoes have remained and a few religious pictures, such as the *Good Shepherd* in the *Museo de Arte Moderno*, Madrid, a picture in the tradition of another Valencian, Juan de Juanes. His portraits of the Count of Montejo, of Canon Liñán, and of Don José Gutiérrez de los Ríos are among his most successful works. That his son, Bernardo, carried on the tradition may be seen by his portrait of Vicente López y Portaña in his old age.
- Portraits
- Death
- The artist died on June 22nd, 1850. Sentenach writes of López that he was a good draftsman and used clear colours, adding that ". . . his portraits are always sumptuous in effect; so easy was it for him to obtain a likeness, that it was said that he made some from memory, in the absence of the model; but somewhat mannered, all handled in the same way, in them all the brush transcribed with the greatest fidelity the outer aspect of those persons, as though it had a presentiment of the method of portrayal of the photograph, which he was to acquire in his first experiments, but there was lacking in his portraits that psychology, that inspiration that Goya had given them, making each of them a distinct problem and an æsthetic symbol of their individual aspect" (2).



A309

VICENTE LOPEZ Y PORTAÑA
FERDINAND THE SEVENTH, KING OF SPAIN

FERDINAND THE SEVENTH, KING OF SPAIN

A309

The King appears in the uniform of a captain-general: buff trousers, red sash, and a dark coat with collar, cuffs and front of red material braided in gold. His hair and eyes are brown. His right hand rests upon his cane and his left holds a pair of tan gloves. He carries beneath his arm a black military hat with white feathers and red and gold trimming. About his neck is the Order of the Golden Fleece. On his breast he wears the decoration of the highest class of the Royal and Military Order of Saint Ferdinand, the Grand Cross of Isabel the Catholic, and the Grand Cross of Charles the Third. Two of the orders were founded by Ferdinand the Seventh. Across his breast appears the blue and white ribbon of the Order of Charles the Third, the white and gold one of Isabel the Catholic, and the red and gold one of the Order of Saint Ferdinand. In the background gray clouds gather in a blue sky, and dark trees are massed at the left. A portrait by López of the King which closely resembles this one is in the *Museo del Prado*, Madrid. Other portraits are in the *Banco de España*, the Lázaro Galdeano Collection, and the *Palacio Real*, Madrid.

Oil on canvas. Height 97.5 cm.—Width 78.5 cm.

NOTES

(1) Holland, Elizabeth Vassall, *Lady. The Spanish journal*. New York, Bombay [etc.] , 1910. p. 35.

(2) Sentenach y Cabañas, Narciso. *Los grandes retratistas en España*. Madrid, 1914. p. 131, *tr.*

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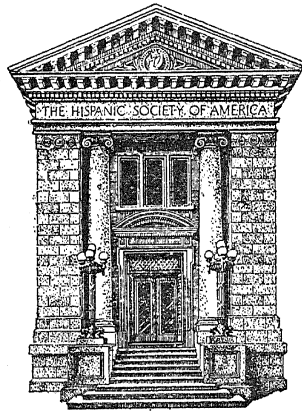
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